CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

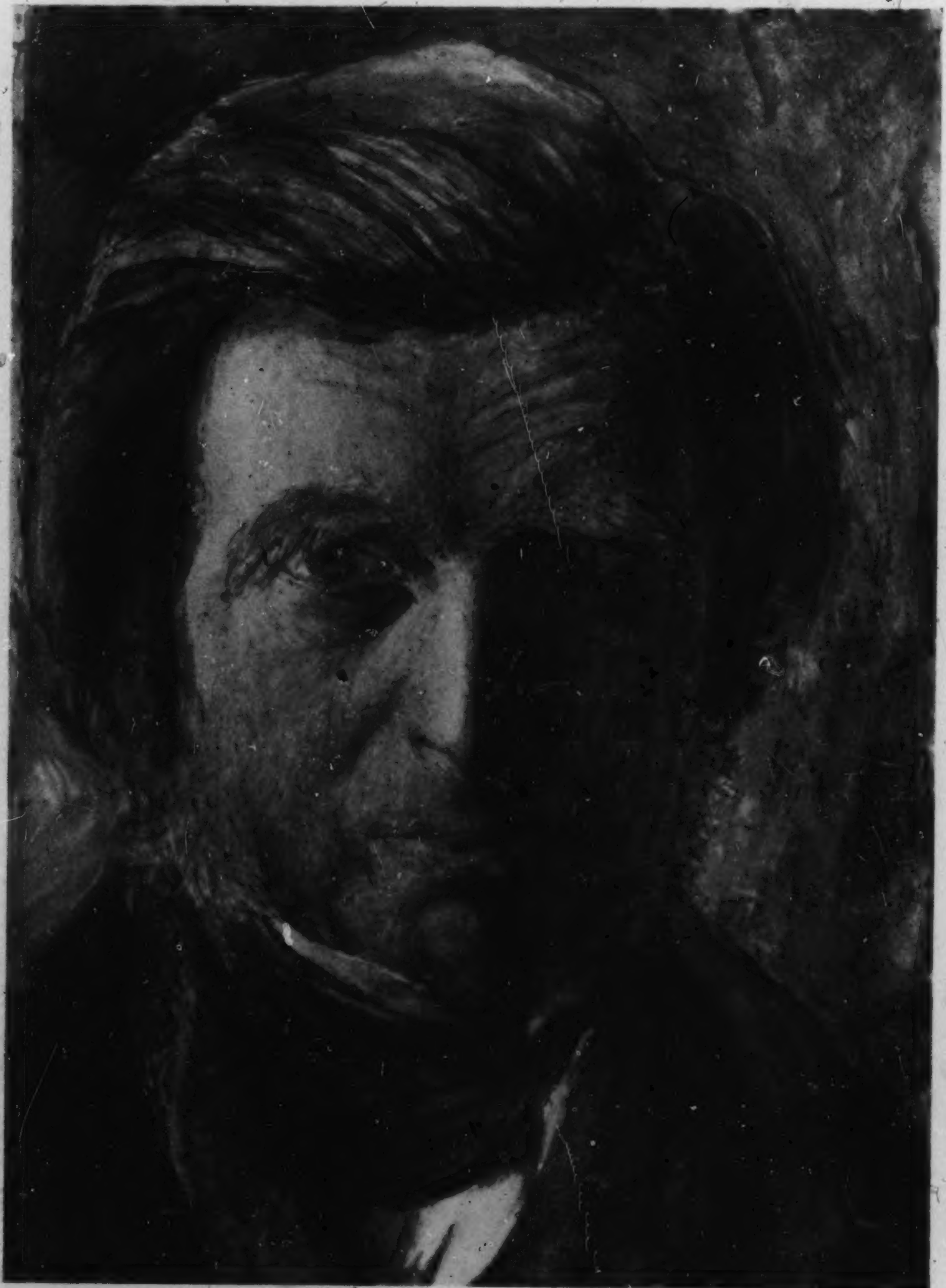
Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers

Serial numbers: Each title is given a seven-figure serial number in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd, 1975

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford.



Frontispiece: John Ruskin. Self-portrait in a blue cravat, 1873. Water-colour, 13⅞ x 9 15⁄16 (No. 34)
Pierpont Morgan Library, New York

RUSKIN and his circle

Arts Council Gallery, 17 January-15 February

Arts Council 1964

47

Foreword

This exhibition, designed to give an outline of Ruskin's life and work and his relations with his contemporaries, has been organized by Miss Elizabeth Davison, of the Art Department of the Arts Council, with the guidance and advice of Sir Kenneth Clark. Four years ago Sir Kenneth produced a small exhibition of Ruskin drawings for Aldeburgh Festival and this gallery at the close of his term of office as Chairman of the Council. The present exhibition is in some ways its sequel and we are deeply indebted to Sir Kenneth for all the help he has given us and as well for his salutary reappraisal of Ruskin which appears on page 5 of this catalogue. Sir Kenneth's introduction will later be published as part of an introduction to an anthology of Ruskin's works and we are grateful to John Murray and Penguin Press for permission to print it here. After the spate of books devoted in recent years to Ruskin's private life many of us have forgotten the debt we still owe to his ideas and writings, however wrong-headed some of them may have been. For the selection and cataloguing of the exhibits dealing with Ruskin's publishing experiments (No. 88) and the catalogue entries and notes on the Turner section we are indebted to Mr James S. Dearden and Mr John Gage respectively. All other merits this exhibition possesses are the result of Miss Davison's devoted labours. That we have not a more complete representation of the subject is due mainly to difficulties encountered over the loan of some of the most important works we should have wished to include. However, in spite of some set-backs we are glad to record the generous response we have met from owners both in this country and in the United States. Many of the lenders have deprived themselves of several of their possessions (in some cases rare or fragile examples) and at the same time have given us much valuable information about them. It is impossible to thank them individually and their names will be found at the end of this catalogue. Among those who have lent on a particularly generous scale are Education Trust Limited (Chairman, Mr R. G. Lloyd, C.B.E., Q.C.), Coniston Institute Committee (Chairman, Mr John Dixon), the Guild of St. George (Master, Prof. H. A. Hodges, M.A., D.Phil.), the Trustees of the British Museum, the Pierpont Morgan Library, New York, the Visitors of the Ashmolean Museum, Oxford, and the National Trust.

Our chief debt in the preparation of the exhibition is to Mr James S. Dearden, Curator of the Ruskin Galleries at Bembridge School, whose catalogue of Ruskin's medieval manuscripts will appear shortly in *The Library*. Mr Dearden is also the author of 'Ruskin on Tour in 1838' (*Apollo*, Vol. LXXVIII, No. 19 new series) and of two articles on the portraits of Ruskin to which frequent reference has been made in these pages (see short bibliography). He has advised on the selection of the illuminated manuscripts shown here, has given much valuable information on sources of material and has co-operated in many other ways. Dr Richard Seddon, Director of City Art Galleries, Sheffield, has been extremely helpful in connection with loans from the Guild of St. George and we are greatly indebted to him, and to his staff at the Graves Art Gallery and the Weetwood Art Galleries Depot. Mr John Gage has catalogued the Turner section of the exhibition with exemplary scholarship and a generous disregard of time, and has also helped in other ways. Thanks are also due to the London Library for the long-term loan of the thirty-nine volumes of the Library Edition of Ruskin's works and of many other books and periodicals.

We acknowledge the help of all those who have given advice, information, suggestions and practical assistance of various kinds. Among those to whom we are especially grateful are Mr F. B. Adams, Junior, Mrs Helen Rossetti Angeli, Miss Felicity Ashbee, The Countess of Birkenhead, Mr Wilfrid Blunt, whose life of S. C. Cockerell will appear in 1965 (Hamish Hamilton and Alfred Knopf), Mr R. C. Briggs, Mme M. Brun, Miss Renée Cameron, Dr G. F. Claringbull, Mr Earle E. Coleman, Messrs Christie, Manson & Woods, Miss Ida Darlington, Mr G. R. C. Davis, Mr William S. Dix, Dr M. Dryden, Miss Ursula Eland, Mr P. G. Embrey, Mr Robert Featherstone, Miss Joslyn Fiennes, Mr C. Morley Fletcher, Mrs Brinsley Ford, Miss Hannah D. French, Mr John Gere, Miss P. M. Giles, Mr Charles Gladstone, Miss Gnosspelius, Mr George T. Goodspeed, Mr E. W. Graham, Mr N. N. Gupta, Mr John Hayes, Mr Luke Herrmann, Mr Stanford Holme, Mr A. C. Irvine and Imperial Chemical Industries, Mr G. Jenkins, Mr Evelyn Joll, Mr A. G. W. Kingsbury, Mr L. Lambourne, Mr J. G. Links, Miss Mary Lutyens, who is editing Effie Ruskin's letters from Venice, 1849–52, Mr Jeremy Maas, Lady Mander, Lord Mountbatten of Burma, Dr D. H. Murray, Mr David Piper, Mr D. S. Porter, Mrs John Basset Prynne, Mr Graham Reynolds, Sir Arthur Russell, Miss Helen Sanger, Mr D. F. Snelgrove, Mr and Mrs Gilbert Stead, Mrs Virginia Surtees, Mr Gerald Taylor, Mr C. W. Mallord Turner, Dr Helen Gill Viljoen, Mr R. A. Wilson, Mr Carl Winter and Count Alvise Zorzi. We also thank all those who have lent books, photographs and other material exhibited *hors catalogue*, among whom are Mr Christopher Dobson and Mr J. G. Links.

We record our gratitude to Sir Stanley Unwin, Messrs George Allen & Unwin and the Ruskin Literary Trustees for their permission to quote from Ruskin's published and unpublished writings. We have also been permitted to quote from the Acland correspondence on deposit at the Bodleian Library by Sir William Acland; from unpublished letters from Millais to Holman Hunt by Mrs Elizabeth Burt and Sir Ralph Millais; from *The Order of Release* by Admiral Sir William James; and from *The Diaries of John Ruskin* by the Clarendon Press. We are extremely grateful for these facilities and offer our apologies to other holders of copyright if we have inadvertently infringed their rights.

GABRIEL WHITE

Contents

Summary index to sections marked *

Foreword *page* 3
Introduction 5
Biographical note 8
Principal publications 10
Principal exhibitions 10
Short bibliography 11
Catalogue note 12

Catalogue:

I Family and background* 13
II Portraits and autobiographical writings* 17
III Personalia 20
IV Juvenilia 21
V Geology and other interests* 23
VI Turner* 27
VII Modern Painters 35
VIII Favourite places* 37
IX Venice 43
X Discovery of medieval art 45
XI Oxford and lectures* 47
XII Economics* 52
XIII Relations with living artists* 55
XIV Girls* 65
XV Friends and correspondents* 71
XVI Disciples and associates* 80
XVII Influence* 84
Index to lenders 87
Plates

Introduction

by Sir Kenneth Clark

No other writer, perhaps, has ever suffered so great a fall in reputation as Ruskin. Throughout the whole second half of the nineteenth century he was accepted by all thoughtful people as one of the impregnable figures in English literature. His fame passed through several phases, each of which netted a new band of admirers. In 1845 the first volume of *Modern Painters* had won him the support of the intellectuals; the *Seven Lamps of Architecture* had extended his appeal to the serious minded; *Unto this Last* (1860), and his other studies in political economy, although they shocked many of his earlier readers, made him the prophet of a new social consciousness. Then came his volumes of lectures, *Sesame and Lilies* and *The Crown of Wild Olive*, which made him for the first time a popular writer, and a selection of descriptive passages from *Modern Painters*, called *Frondes Agrestes*. Those volumes, bound in vellum or limp leather, were to be found lying beside the *Idylls of the King* on the tables of those who did not normally read, but wished to show some evidence of refinement. For almost fifty years, to read Ruskin was accepted as proof of the possession of a soul.

But his literary reputation was far more serious than this. From Wordsworth to Proust there was hardly a distinguished man of letters who did not admire him. Austere critics like Leslie Stephen believed him to be one of the unassailable masters of English prose, and on the death of Tennyson, Gladstone wished to make him Poet Laureate, and was only prevented from doing so by the fact that he was out of his mind.

Nor was his reputation confined to literature. Tolstoy, Gandhi and Bernard Shaw, to name only three, believed him to be one of the greatest social reformers of his time. His writings on economics became a spur to action. Ruskin Societies sprang up all over England; a college in Oxford for working men was named after him, and when, at the first meeting of the parliamentary Labour Party members were asked what had been the determining influence on their lives, almost every one answered 'the works of Ruskin'.

Now, in the middle of the twentieth century, what is left of this towering reputation? Practically nothing but a malicious interest in the story of his private life. His works have disappeared from our shelves, even from the upper shelves of second-hand book sellers. Mention Ruskin in a popular book shop, and you will be offered books *about* him, but never books *by* him. I have been told that when his works are bought in a mixed lot, they are simply thrown out, like sprats or dog fish. They are not worth the shelf room.

What has brought about this catastrophic change, which goes far beyond the ordinary pendulum swing of fashion? The first answer is that Ruskin was a popular moralist and a preacher. We all hope to improve and we like writers who try to improve us—on our own terms. We will even put up with a scolding if the teacher is saying the sort of thing we want to hear. But the moment his message doesn't suit us we turn from him with indignation and contempt. Ruskin was a moralist and preacher born. His first recorded utterance at the age of five was the injunction 'People, be good'. And throughout his life he felt bound to consider every subject, from architecture to mineralogy, as a branch of morals. He had been brought up as a 'bible Christian' and although in middle life he was to shake off the evangelical temper of his youth, the assumptions and the cadences of weekly sermons still controlled his thoughts. Our ancestors enjoyed a sermon, and looked forward particularly to the peroration (what is known in Welsh oratory as the *hwyl*) in which the preacher was carried out of himself in a mounting spiral of exhortation. So the soaring rhythms and crowning quotations from the bible, with which Ruskin, in his own words, 'rounded off' each section of *Modern Painters*, seemed to them his most admirable accomplishment. Today we find them embarrassing and incredible, and I confess that whenever I see a biblical quotation in the offing I begin to lose interest, because I know that at this point Ruskin will cease to use his own remarkable powers of intelligent observation, and will rely on holy writ to save him further thought.

The second reason why Ruskin is hard to read is his inability to concentrate. This was part of his genius. In his mind, as in the eye of an impressionist painter, everything was more or less reflected in everything else; and when he tries too hard to keep his mind in a single track, as in the second volume of *Modern Painters* and *Munera Pulveris*, some of its beautiful colour is lost. Still, it must be admitted that after the age of about thirty his inability to stick to the point becomes rather frustrating, and in his later writings, where literally every sentence starts a new train of thought, he reduces his reader to a kind of hysterical despair.

He had a curious inability to relate his knowledge to the expression of his opinions. He knew a great deal about geology and took trouble to master ornithology and botany; but when he came to write on these subjects all his researches were forgotten. As often as not the subjects themselves are hardly mentioned after the first two or three paragraphs, and there boils up in him a desire to dogmatize which could not be satisfied by mere exposition. Like many men of genius he suffered from alternative bouts of euphoria and depression; and when his euphoria was at its height he wanted to lay down the law about everything. The violence of these alternating moods increased as he grew older, and when private and public anxieties became unbearably painful to him it gave him relief to pour out all his thoughts together. They are like the audience of a theatre escaping from a fire.

The third reason why we do not read Ruskin is our mistrust of eloquence. From childhood he was gifted with an astounding fluency. At the age of fourteen he wrote to his father: 'I would write a short, pithy, economic, sensible, concentrated and serious letter, if I could, for I have scarcely time to write a long one. Observe, I only say "to write" for as to the composition 'tis nothing, positively nothing. I roll on like a ball, with the exception . . . that I have no friction to contend with in my mind and in consequence have some difficulty in stopping myself when there is nothing else to stop me.' This fluency was accompanied by an exceptional command of language, and the result was a prose style which was once thought to be the finest in the English language.

There are good reasons why this kind of writing is no longer admired and, by younger critics, actively despised. It introduces an emotional appeal into matters which should be the concern of reason, and even the emotions it arouses are inflated by the pressure of words. It is commonly used to conceal the truth, to stir up hatred and to promote war. A rhetorical style intoxicates the writer and seems to generate a particular state of mind, so that Ruskin will suddenly indulge in a tub-thumping justification of the Crimean War* or a violent incitement to go out and seize Colonies† (although in his quieter moments he knew that both war and colonialism were wrong) simply because the mounting rhythm of his style carried him in that direction. Today the suspicion we feel for degraded rhetoric extends to elaborate writing of all kinds. We find it hard to believe that anyone who is sincerely anxious to tell the truth will do so in long and well-contrived sentences, rather than in a series of monosyllables and grunts. And so the marvellous eloquence which, to his contemporaries, seemed to guarantee Ruskin's immortality, has become one of the principal reasons why he remains unread.

These are some of the reasons why Ruskin is no longer read, and personally I believe that posterity will continue to find about three-quarters of his work unreadable. But this does not mean that we can put him out of our minds without a considerable loss; and I shall now give some reasons why it is worth getting to know him through his own writings and drawings, rather than through the numerous critical biographies of the last thirty years.

To begin with, he was a poet. In saying this I am not thinking of those elaborate cadenzas, chiefly descriptive of nature, which so much delighted our ancestors, but of the innumerable passages in which his accurate perceptions and marvellous sense of analogy are used under the impulse of what Wordsworth called 'a passion and an appetite'. 'I don't think myself a great genius,' he wrote to his father, 'but I believe I have genius; something different from mere cleverness. . . . There is a strong instinct in me, which I cannot analyse, to draw and describe the things I love—not for reputation, nor for the good of others, nor for my own advantage, but a sort of instinct, like that of eating and drinking.' His perceptions gained by being the focus of his very active and far-ranging mind. Ruskin's poetry was not purely perceptual, any more than Wordsworth's was; there are sentences on every subject from immortality to ornithology in which his imaginative grasp gives his thought a poetic wholeness and intensity. But, on the whole, it is the thing seen, whether in nature or art, which stirs his emotions to the point at which thought, feeling and language are one, the point of incandescence which we call poetry. The language in which he conveyed these moments of heightened perception was an instrument of great range, flexibility and force. The vocabulary is rich and precise. The rhythms which, in his rhetorical outbursts, have an almost Swinburnian redundancy, become, when mind and eye are at one, extremely subtle and varied, and seem to reflect exactly his emotion as he contemplates a scene or develops an idea. Even the 'set pieces' are breathtaking performances; and when the tone is a little quieter and more personal only the most puritanical could object. When he wished to write simply, as in the *Elements of Drawing, Unto this Last*, and *Praeterita*, his style becomes transparent, without being shallow or losing flexibility. Later, under the influence of Carlyle, he developed a more wayward rhythm, which allowed him to surprise the unwary reader with a sudden, savage bite. But even then he remained a poet, piercing through the surfaces of things seeing similars or dissimilars, and illuminating the familiar by some flashing analogy.

---

* *Modern Painters*, III, IV, *xviii*, §33.

† *Lectures on Art*, I, §29.

A second reason why Ruskin's works are particularly worth reading today is his refusal to consider any human faculty in isolation. In his writings on art this led him to reject theories of beauty founded on taste or rules of proportion. He saw that these concepts were only abstractions, made up of an amalgam of lesser faculties. For example he insisted on the importance of sensibility: 'the whole function of the artist in the world is to be a seeing and feeling creature', and no one has written more passionately about colour. But his sense of the wholeness of man allowed him to recognize that these two elements in art, which writers on aesthetics had filed away, to their satisfaction, in the department of sensation, are equally connected with man's moral and imaginative life. 'Colour is the type of love.' As we read his comparison of a Turner water-colour with a Persian miniature we are gradually persuaded that the quiet and tender colours of the Turner really do involve a range of moral feeling, and what Arnold called 'a criticism of life', which the miniature lacks. The same conviction of human wholeness which exposed the hollowness of 'aesthetic man' led him later to turn with horror from the concept of 'economic man'. Today we have on the whole accepted the notion that social and economic problems cannot be separated from moral issues. No politician would care to say in public that a large pool of unemployment is desirable, although from the narrowly economic view of capitalist society this is incontestable.

In art, however, a belief in a 'pure aesthetic sensation' still lingers on the air; and for this reason Ruskin's best writings on art may enlighten and surprise where his more acceptable writings on society only promote complacency.

Being answerable to none he could allow himself the luxury of saying exactly what was in his mind. He cared nothing for consistency or system, only for the immediate impact of some newly perceived truth. As a result his works are full of surprises which must have kept his original readers in a state of delighted suspense and still give us a slight shock today. Who would have expected to hear him praise sculpture primarily for its abstract qualities, or attack Sir Joshua Reynolds for snobbishness, or prophetically warn his country against entering an arms race? Who could have foreseen that he would admire with passion Swinburne's *Poems and Ballads*, and tick off Tennyson for writing *The Idylls of the King*? In each case we would have expected him to hold exactly the opposite point of view.

This leads to the last reason why it is worth making Ruskin's acquaintance: that he was a human being of infinite fascination and complexity. He was made up of contradictions: intelligence and silliness, puritanism and a refined sensuality, selfishness and extreme generosity. The central drama of his life, that of the pampered aesthete who gradually became aware of social injustice, and as a result sacrificed his reputation, his wealth and ultimately his sanity, is as moving as anything in fiction. This drama may be read in Ruskin's works. He loved to talk about himself, either directly as in the pages of *Fors Clavigera* and in *Praeterita*, that exquisite account of his upbringing; or indirectly, in his books or lectures on art, which abound in personal references, anecdotes and opinions.

But for those who have neither strength nor leisure to attack the thirty-nine volumes of Cook and Wedderburn's edition, that noble but daunting memorial to Ruskin's fame, this exhibition is the perfect introduction. It introduces us not only to Ruskin himself but to his parents, his friends and the young ladies who so greatly disturbed his life. It shows us his favourite places, touches on his most important writings, illustrates his interests, his work at Oxford and his abortive social experiments, and ends with a brief indication of his influence.

No one with the least curiosity about human beings can visit it without wanting to find out more about this extraordinary mortal; and in doing so he may find that the beauty of Ruskin's language, his passionate responsiveness to what he saw, and his poetic sense of analogy have some of the same fascination for us that they had for our grandfathers.

Biographical note

1819 Born 8 February, London.

1823 Family moves to Herne Hill.

1827 Sees engraving of Prout's 'Monument in Verona'.

1832 Sees Turner illustrations to Rogers' *Italy*.

1835 Tour of France, Switzerland and Italy.

1836 Blackwood's attack on Turner. Unrequited love for Adèle Domecq.

1837 Oxford, as Gentleman Commoner.

1838 Tour of the Lakes and Scotland.

1840–1 Fellow of Royal Geological Society. Adèle marries. Sees D. Roberts exhibition. Winter in Italy. Sees Alice Tollemache (later Cowper-Temple). Meets Turner.

1842–4 Studies Turner and covets his *Splügen*. Tour of France and Switzerland. Reaches maturity as a draughtsman. Family moves to Denmark Hill. Writes *Modern Painters*, Vol. I and starts Vol. II. Tour of Switzerland, 1844, staying in Paris on way back.

1845 First tour (France, Italy) without parents. Sees medieval architecture at Lucca, Fra Angelico at Florence, Tintoretto at Venice. Writes *Modern Painters*, Vol. II.

1846–7 Switzerland and Italy with parents. Unrequited love for Charlotte Lockhart, daughter of Scott's biographer. Engaged to Effie Gray.

1848 Marries Effie. Tour of Normandy. Winter in London (Park Street). Writes *Seven Lamps of Architecture*.

1849 Joins Arundel Society. Switzerland with parents, working on *Modern Painters*, Vols. III and IV. First ideas of social reform. To Venice with Effie, via Chamonix, to winter there. Meets Rawdon Brown. Works on *Stones of Venice*.

1850–2 Writes *Stones of Venice*, Vol. I. Defends Pre-Raphaelites on return to London (1851). Spends winter of 1851–2 in Venice. Turner dies, December. Moves to 30 Herne Hill, 1852, and works on *Stones*, Vols. II and III, through winter.

1853 Holiday at Glenfinlas with Millais. Meets John Brown. First lectures at Edinburgh. Plans for Oxford Museum.

1854 Effie leaves Ruskin; marriage annulled. Friendship with Rossetti. Switzerland with parents. Starts teaching at Working Men's College.

1855 Begins Academy Notes. Works on *Harbours of England* and *Modern Painters*, Vols. III and IV. Friendship with Carlyle.

1856 France, Switzerland with parents. Returns on news that Turner drawings have been handed over to National Gallery; offers to arrange them and writes *Notes*. Meets C. E. Norton, Burne-Jones, Morris.

1857 Work on Oxford Museum. Tour of Scotland. Works on Turner drawings through winter and spring.

1858 Meets Rose La Touche, aged ten. Spiritual emancipation from parents; travels Switzerland and Italy without them. Turns away from organized religion and comes to appreciate Veronese and Venetian painting.

1859 Last tour abroad with parents, to Berlin, Dresden, etc., and Switzerland. Studies Titian and Tintoretto. Writes *Modern Painters*, Vol. V. First visit to Winnington.

1860 Summer in Switzerland; wants to found a community there. Writes *Unto this Last* at Chamonix (publication stopped after four issues in *Cornhill*).

1861 Autumn in Switzerland. Suffers from depression and religious uncertainty.

1862–3 Chiefly in Switzerland, living at Mornex. Buys land at Chamonix. Writes *Munera Pulveris* (publication stopped after four issues in *Fraser's*).

1864 Father dies. Joan Agnew joins family. Buys first property for Octavia Hill to manage. *Sesame and Lilies* lectures.

1866 Proposes to Rose La Touche. Switzerland with Trevelyans; Lady Trevelyan dies at Neuchâtel.

1867 Correspondence with Thomas Dixon (*Time and Tide*). Plans St. George's Company (later Guild of St. George).

1868–9 Autumn at Abbeville and Paris. 1869, sells some of his Turners. Lectures on *Flamboyant Architecture of the Somme*. Summer in Switzerland and Italy, working at Verona. 'Discovers' Carpaccio. Appointed first Slade Professor at Oxford.

1870 Lectures on *Verona and its Rivers*. Starts Oxford lectures. Tour of Switzerland and Italy.

1871 First issue of *Fors Clavigera*. Buys Brantwood. Serious illness at Matlock. Starts St. George's Fund and himself gives £7,000. Endows Drawing Mastership at Oxford. Mother dies.

1872 Road-sweeping experiment. Moves into Brantwood. Summer in Italy.

1874 Hinksey Road experiment. Summer in Sicily, Italy and Switzerland. Tea-shop experiment. Rose La Touche ill; suffers from nervous strain.

1875 Oxford lectures suspended. Rose dies.

1876–7 Summer in Switzerland and Venice. Resumes Oxford lectures after year's leave of absence. Attacks Whistler in *Fors* and quarrels with Octavia Hill, 1877. Works on St. George's properties, etc.

1878 Continuous overwork leads to mental breakdown. Guild of St. George legally constituted and St. George's Museum opened at Walkley. Whistler *v*. Ruskin trial; Whistler awarded a farthing damages.

1879–80 Resigns Slade Professorship as result of Whistler verdict. Continues work for St. George's, *Fors*, etc. Writes *The Bible of Amiens*. Corresponds with Kate Greenaway.

1881–3 Successive attacks of madness; temporarily restored by tours in France, Switzerland and Italy. Carlyle dies, 1881. Meets Francesca Alexander, 1882. Reappointed Slade Professor, 1883.

1884–6 Lecture on Protestantism creates uproar and is persuaded to substitute less controversial subjects for remainder of course. Resigns Professorship, 1885, ostensibly in protest at approval of vivisection at Oxford. Discontinues *Fors* to write autobiography (*Praeterita*).

1887–8 Folkestone and Sandgate after sixth mental attack. Meets Kathleen Olander and is parted from her within a year. Makes peace with Octavia Hill. Last tour of France, Switzerland and Italy. Final illness begins in Paris on way back.

1889–1900 At Brantwood in the care of Joan Severn. Burne-Jones ('Dear Brother Ned') dies, 1898. Ruskin dies 20 January 1900. Joan Severn refuses offer of grave in Westminster Abbey and buries him at Coniston.

Principal publications

1830 First appearance in print (poem in *Spiritual Times*)

1834 First article in *Magazine of Natural History*

1835 First poem in *Friendship's Offering*

1837 First article in *Architectural Magazine*

1843 *Modern Painters*, Vol. I

1846 *Modern Painters*, Vol. II

1849 *The Seven Lamps of Architecture*

1851 *The Stones of Venice*, Vol. I

1853 *The Stones of Venice*, Vols. II and III

1856 *Modern Painters*. Vols. III and IV; *The Harbours of England*

1857–8 Catalogues of Turner sketches and drawings

1860 *Modern Painters*, Vol. V

1862 *Unto this Last* (appeared in *Cornhill* 1860)

1865 *Sesame and Lilies*

1867 *Time and Tide*

1871–8, 1880, 1883–4 *Fors Clavigera*

1886–9 *Praeterita*

Principal exhibitions

Abbreviations in square brackets

1869 London, Royal Institution. Works to illustrate the *Somme* lecture (see No. 158) [RI, *Somme*, 1869]

1870 London, Royal Institution. Works to illustrate the *Verona* lecture (see No. 145) [RI, *Verona*, 1870]

1878 London, Fine Art Society. Drawings by J. M. W. Turner from Ruskin's collection, with works by himself and others (see No. 119) [FAS 1878]

1879 London Fine Art Society. Works by Samuel Prout and William Henry Hunt (see No. 253) [FAS, *Prout and Hunt*, 1879]
Boston and New York. Virtually the same as FAS 1878 above [Boston and New York, 1879]

1900 Coniston. *Ruskin*. Memorial [Coniston 1900]

1901 London, Royal Society of Painters in Water Colours. *Ruskin* [RWS 1901]

1904 Manchester, City Art Gallery. *Ruskin* [M. 1904]

1907 London, Fine Art Society. *Ruskin* [FAS 1907]

1909–10 Cambridge, Mass., Fogg Art Museum, Harvard College. *Ruskin*. In memory of Charles Eliot Norton [Harvard]

1919 Coniston. *Ruskin*. Centenary [Coniston 1919]
London, Royal Academy. *Ruskin Centenary* [RA 1919]

1960 Arts Council: Aldeburgh, London and Colchester. *Drawings by John Ruskin* [*Drawings*, 1960]

Short bibliography

Abbreviations that are not self-explanatory in square brackets

Acland, H. W., and Ruskin, J. *The Oxford Museum.* London and Orpington (Allen), 1893

Apollo: see Dearden

Autret, J. *L'Influence de Ruskin sur la vie, les idées et lœuvre de Marcel Proust.* Geneva (Droz) and Lille (Giard), 1955

Bell, E. M. *Octavia Hill.* London (Constable), 1942

Bell, Q. *Ruskin.* Edinburgh and London (Oliver & Boyd), 1963

Bookman, The. Vol. xvii, No. 102 (Ruskin Memorial Number; March 1900)

Bradley, J. L. *Ruskin's Letters from Venice, 1851–1852.* New Haven (Yale University) and London (Oxford University), 1955 [*Letters from Venice*]

B[urne]-J[ones], G. (Lady). *Memorials of Edward Burne-Jones*: 2 vols. London (Macmillan), 1904 [*Memorials*]

Cockerell, S. C. *Friends of a Lifetime: Letters to S.C.C.* Edited by V. Meynell. London (Cape), 1940 [*Friends of a Lifetime*]

Collingwood, W. G. *The Life and Work of John Ruskin.* 2 vols. London (Methuen), 1893 (revised ed. 1900)

Collingwood, W. G. *Ruskin Relics.* London (Isbister), 1903

Cook, E. T. *Life of Ruskin.* 2 vols. London (Allen), 1911

Dearden, J. S. 'Some Portraits of John Ruskin' in *Apollo*, Vol. lxxii, No. 430 (Dec. 1960)

Dearden, J. S. 'Further Portraits of John Ruskin' in *Apollo*, Vol. lxxiv, No. 436 (June 1961)

Evans, Joan. *John Ruskin.* London (Cape), 1954

Gulf of Years: see Ruskin

James, Admiral Sir W. (ed.). *The Order of Release: The Story of John Ruskin, Effie Gray and John Everett Millais, told for the first time in their Unpublished Letters.* London (Murray), 1948

Leon, D. *Ruskin: The Great Victorian.* London (Routledge & Kegan Paul), 1949 [Leon]

Macdonald, G. *Reminiscences of a Specialist.* London (Allen & Unwin), 1932

Rosenberg, J. D. *The Darkening Glass: A Portrait of Ruskin's Genius.* London (Routledge & Kegan Paul), 1963

Rossetti, W. M. *Ruskin: Rossetti: Preraphaelitism: Papers 1854 to 1862.* London (Allen), 1899 [*Ruskin: Rossetti*]

Ruskin, J. *The Works of J.R.* Library Edition. Edited by E. T. Cook and Alexander Wedderburn. 39 vols. London (Allen) and New York (Longmans, Green), 1903–12 [*Works*, or volume number only]

Ruskin, J. *Letters of J.R. to Charles Eliot Norton.* 2 vols., Boston and New York (Houghton, Mifflin), 1905 [*Letters*]

Ruskin, J. *Praeterita. . . .* With an Introduction by K. Clark. London (Hart-Davis), 1949 [*Praet.*]

Ruskin, J. *The Gulf of Years: Letters from J.R. to Kathleen Olander.* Commentary by K. Prynne. Edited and with a preface by R. Unwin. London (Allen & Unwin), 1953 [*Gulf of Years*]

Ruskin, J. *The Diaries of J.R.* Selected and edited by J. Evans and J. H. Whitehouse. 3 vols. Oxford (Clarendon), 1956–9 [*Diaries*]

Sanders, C. R. 'Carlyle's Letters to Ruskin: a Finding List with some unpublished Letters and Comments' in *Bulletin of the John Rylands Library*, Vol. 41, No. 1 (Manchester, Sept. 1958)

Spence, M. E. 'The Guild of St. George: Ruskin's attempt to translate his ideas into practice' in *Bulletin of the John Rylands Library*, Vol. 40, No. 1 (Manchester, Sept. 1957)

Viljoen, H. G. *Ruskin's Scottish Heritage: A Prelude.* Urbana (Illinois University), 1956

Whitehouse, J. H. *Vindication of Ruskin.* London (Allen & Unwin), 1950

Wilenski, R. H. *John Ruskin: An introduction to the further study of his work.* London (Faber & Faber), 1933

Catalogue note

The catalogue is divided into seventeen sections, to a plan devised by Sir Kenneth Clark. Those sections which consist almost entirely of works by Ruskin are listed in chronological order. In other cases the works are grouped as far as possible in the order of their association with Ruskin (i.e., personalities according to the date of their meeting or closest relationship with Ruskin, Turner's drawings according to the date of their acquisition or influence, and so on); a summary index will be found at the end of each of these sections.

A number of Ruskin's most important drawings, notably from the Ashmolean Museum and the Education Trust's collection, have been omitted for the sole reason that they were included in the 1960 exhibition; where possible, these have been replaced by less well-known examples. Among the works which are absent because of their fragility or for other reasons are Turner's *Juliet and her Nurse* and his *Pass of Faido*, and the Northcote and Watson portraits of Ruskin's parents, to name only a few. Others could not be traced and it is hoped that these may perhaps come to light as a result of this exhibition. The works representing Ruskin's friends and correspondents, and to a certain extent his own productions, have been chosen to illustrate aspects of his life, interests, tastes and opinions rather than for their intrinsic qualities.

Manuscripts and letters are autograph and letters are in Ruskin's hand unless otherwise stated. Measurements are in inches; the height precedes the width. Exhibitions took place in London unless otherwise stated; for abbreviations, see list of principal exhibitions, p. 10. Literary references (volume numbers in roman; page numbers in arabic) are not exhaustive and for the most part are omitted except in the case of paintings and drawings; for abbreviations, see short bibliography, p. 11 (in Section VI full details are given for books and periodicals where they are first mentioned). The following abbreviations have been used in this catalogue:

Bembridge. See Education Trust.

Birmingham 1947. Birmingham, City Museum and Art Gallery, *Pre-Raphaelite Brotherhood* Exhibition, 1947.

Brantwood. See Education Trust.

Coniston. Coniston Institute Committee. The Ruskin Museum, administered by the Committee, was founded after the memorial exhibition of 1900. Most of the collection was given or bequeathed by Joan and Arthur Severn, W. G. Collingwood and other of Ruskin's friends.

Education Trust. Education Trust Limited. The Trust owns the freehold of Brantwood (Ruskin's house) and of Bembridge School. Brantwood and its 250 acres are administered, under the same Chairmanship as the Education Trust, by the Brantwood Trust, which was formed by the late John Howard Whitehouse, who bought Brantwood in 1932 and owned a large collection of Ruskin's drawings. The collection is now housed partly at Brantwood and partly in the Ruskin Galleries at Bembridge School, of which Mr Whitehouse was founder and warden. Brantwood is preserved as a permanent memorial to Ruskin and is also a centre for adult education courses. Most of the house is now occupied by the Council for Nature and the Lakeland Natural History Trust is reorganizing the grounds for natural history trails and as a nature reserve. Ruskin's study, the dining room and Joan Severn's drawing room and boudoir are open to the public.

Guild of St. George. Founded by Ruskin; see note to No. 219.

RA. Royal Academy of Arts, London.

Ruskin Museum. See Coniston.

Sheffield. See Guild of St. George.

I Family and background

GEORGE RICHMOND (1809–1896)
1 John James Ruskin. 1848 Plate 1
Black chalk, heightened with red and white, on buff paper, 21 x 15½
Coll.: Ruskin; Severn; Whitehouse
Exhib.: Coniston 1919 (104); RA 1919 (120, cat. p. 13)
Lit.: *Works*, XXXVI, 88; Whitehouse, *Vindication*, repr. f.p. 33; Evans, *John Ruskin*, repr. Pl. 3
Education Trust, Bembridge School

In a letter to Richmond of 1 May 1848, Ruskin wrote: 'I found on my return home your drawing of my father. . . . I am just beginning . . . to see what you have put into it, and now I am glad you chose that look of gentleness rather than the more frequent (not more characteristic) gloom or severity.' Ruskin's father (1785–1864) was the son of John Thomas Ruskin, a handsome and extravagant grocer of Edinburgh, who went mad in 1815 and committed suicide at Bowerswell, near Perth, in 1817. After paying off his father's debts John James made a fortune in the wine trade. An oil portrait of him by George Watson, signed and dated 1802, hangs in the dining room at Brantwood; this picture, ascribed by Ruskin's biographers to Raeburn, is owned by Mrs M. G. P. Atthill and is on loan to Brantwood.

2 Photograph of J. J. Ruskin. *c.* 1863
Ruskin Museum, Coniston

JOHN JAMES RUSKIN
3 Castle by a lake
Water-colour, laid on card, 11 x 16¼
Coll.: Sharp
Dr Helen Gill Viljoen

An inscription on the back of the card on which this drawing is laid reads: 'By J. J. Ruskin J. Ruskin's Father.' Below is a note in the late F. J. Sharp's hand stating that it has 'all the features' described by Ruskin in *Praeterita* I, *ii*, §42–3. Ruskin writes there 'Over his [J. J. Ruskin's] dressing table hung one of his own water-colour drawings, made under the teaching of the elder Nasmyth . . . in the early manner of tinting. . . . It represented Conway Castle, with its Frith and, in the foreground, a cottage, a fisherman, and a boat. . . .' Ruskin adds that the *Conway Castle* hung over his own bedroom chimney-piece at Brantwood (see the photograph No. 25). This drawing and a *Lake Scene* (7¾ x 10½), also by his father, were in the Ruskin sale (Sotheby, 20 May 1931, lot 103, bt. Adams). It is possible, but not likely, that Ruskin confused the two drawings when writing the passage in *Praeterita*, but the present drawing does not resemble either Ruskin's description or the drawing in the photograph nor is the building it depicts Conway Castle. It must therefore be assumed that this is a third unrecorded work.

4 J. J. RUSKIN. Diary, June to September 1835
Holograph. In volume
Education Trust, Bembridge School

Bem. MS. 32. Endorsed by Ruskin: 'My Father's account of journey of 1835 beginning at Poligny.' In a letter to his friend Charles Eliot Norton in 1872, Ruskin refers to finding another old diary 'giving an account of all our continental journeys from the time I was six years old, when he and my Mother, and I, and a cat whom I made a friend at Paris' were 'all very happy' (*Letters*, II, 51). That diary (Bem. MS. 18) contains a list of tours from 1825 to 1849; it was afterwards used as a diary by Ruskin himself.

5 J. J. Ruskin's silver wine taster
Mr Luis Gordon

John James Ruskin was head partner in the firm of Ruskin, Telford & Domecq, of Billiter Street in the City, until his death. His wine taster, which bears a French hallmark, passed through the hands of an antique dealer of Grasmere from whom it was acquired by the present owner, whose firm still sells the same sherry in which Mr Ruskin dealt.

6 J. J. RUSKIN. Letter to Ruskin, dated Carlisle, 6 November 1829
Education Trust, Bembridge School

Bem. MS. L.3. 'I must commence this letter by exclaiming wonderful, wonderful, wonderful! . . . . I am astonished at your understanding . . . so well & writing so like a classic author—you are blessed with a firm Capacity & even Genius & you owe it to the author of your Being . . . to cultivate your Powers . . . for the benefit of your fellow Creatures. You may be doomed to enlighten a People by your Wisdom & to adorn an Age by your Learning . . .' Ruskin was ten when he received this letter, which refers to his prowess in Latin.

E. M. D. COLLINGWOOD, after James Northcote
7 Margaret Ruskin
Water-colour on ivory, 4⅛ x 3⅛
Exhib. : Coniston 1900 (289)
Lit. : Viljoen, 2[illegible]5*n.*, repr. fig. 6
Ruskin Museum, Coniston

From the oil portrait of Ruskin's mother, owned by Mrs M. G. P. Atthill and now at Brantwood on loan, which is signed and dated 1825. Margaret Ruskin (1781–1871) was the daughter of William Cock of Croydon and his wife Margaret, sister of John Thomas Ruskin. The cross and reading glass she wears in the portrait are exhibited here. Northcote painted a pendant of John James Ruskin in the same year; its present owner has not been traced (Ruskin sale, Sotheby, 20 May 1931, Lot 126, bt. Ross). See note to No. 15.

8 Marriage certificate of Ruskin's parents, 1818
Mr Luis Gordon

The marriage took place at Perth, on 2nd February, between 'John Rusken Esquire Merchant in London' and 'Margaret Cock . . . Daughter to William Cock Merchant in the Parish of Cr[o]ydon'. Margaret went by the name of Cox before her marriage and Ruskin and his biographers refer to her thus. Dr H. G, Viljoen was the first to draw attention to the discrepancy and concludes (pp. 75–6, see also 218*n.*) that the change of name was probably made, in the interests of decorum, when Margaret left Croydon for Scotland to care for the family of her uncle John Thomas Ruskin. Margaret and John James were first cousins.

9 Margaret Ruskin's gold and onyx cross, worn in Northcote's portrait, in velvet-lined case
Ruskin Museum, Coniston

According to a label in Ruskin's hand, the cross was broken after the portrait (see No. 7) was painted and the small gold setting was then added.

10 Gold reading glass worn by Margaret Ruskin in Northcote's portrait
Education Trust, Brantwood

See No. 7.

11 Margaret Ruskin's watch, with chain and key, in leather case
Education Trust, Bembridge School

12 MARGARET RUSKIN. Letter to J. J. Ruskin, 15 March 1823, containing Ruskin's 'first letter'
Education Trust, Bembridge School

Bem. MS. L 1. Ruskin's 'first letter', dictated to his mother, occupies the first half of page 1. It opens 'My Dear Papa' and ends 'I would like you to come home and my kiss & my love'; it is signed, in pencil: 'JOHN RUSKIN'. The letter is endorsed by J. J. Ruskin 'M.R., 15 Mch. 1824' but it is post-marked 1823. The 'Waterloo Bridge' is the set of bricks described in *Praeterita* (I, *iii*, §64).

JOHN RUSKIN
13 Looking to end of Market Street, Croydon, from my aunt's door
Water-colour and body-colour, on buff paper, 6¼ x 8¾
Coll. : Severn; Anon
Exhib. : FAS 1878 (11) and 1907 (11); RWS 1901 (186)
Lit. : J. Ruskin, *Poetry of Architecture*, 1893, repr. frontis.; XXXVIII, 247 (No. 576), repr. I, frontis.
City Museum and Art Gallery, Birmingham

'My aunt lived in the little house still standing [1874] . . . the fashionablest in Market Street, . . . having actually two windows over the shop . . . .' Bridget Cock (1783–1830), Margaret Ruskin's sister, married George Richardson, a baker of Croydon. It was she who gave Ruskin on one of his birthdays 'the most radiant Punch and Judy' which his mother was 'obliged to accept' but which he never saw again (*Praet.*, I, *i*, §13). The date of the drawing is not known but it was probably made before 1840.

14 Photograph of the Old King's Head, Croydon. *c.* 1890
Croydon Public Libraries

'My maternal grandmother was the landlady of the Old King's Head in Market Street, Croydon; and I wish she were alive again and I could paint her Simone Memmi's King's Head for a sign' (*Praet.*, I, *i*, §8). The tavern was owned by the Parish of St. Botolph, Aldgate, and was probably leased to William Cock (Viljoen, 218). Margaret and Bridget Cock were brought up here.

E. M. D. COLLINGWOOD, after an unknown miniaturist
15 Janet Richardson
Water-colour on ivory, 4⅛ x 3⅛
Coll. : Severn; with Telford, Grasmere; Viljoen
Exhib. : RA 1919 (13; cat. p. 14)
Lit. : Viljoen, 215, repr. fig. 6
Miss Gnosspelius

The original miniature is in the collection of Mrs M. G. P. Atthill. The artist was the wife of W. G. Collingwood, Ruskin's friend and biographer; the copy was given to their daughter, Mrs Gnosspelius, by Dr Viljoen. Janet, or 'Jessie', Ruskin

(1783–1828) was the sister of John James and married Patrick Richardson, a tanner of Perth, in 1804. Ruskin describes her in *Praeterita* as 'the aunt who gave me cold mutton on Sundays', but on a later page he refers to her gentle temper and the happy days he spent as a child, first at her house at Bridge-End and then at Rose Terrace, on the 'Banks of Tay'.

16 Mary Richardson's sketchbook. 1831–2
Education Trust, Brantwood

Mary Richardson (1815–49), second daughter of 'Aunt Jessie' of Perth, was adopted by J. J. Ruskin after her mother's death and lived with the family, accompanying them on their travels, for nineteen years. Her diaries are in the collection of her granddaughter, Mrs Atthill. Mary's youngest sister, 'Little Jessie' (1819–27), who was Ruskin's first sweetheart, is not represented here. Compare No. 63.

JOHN RUSKIN
17 Joan Severn
Water-colour, 15½ x 11
Coll.: Severn; C. E. Goodspeed, Boston
Exhib.: Boston and New York 1879; (?) M. 1904 (418)
Lit.: Perhaps the drawing listed XXXVIII, 275 (No. 1343); Friends of Wellesley College Library, *Bulletin No.* 9, June 1951, 3–13
Wellesley College, Wellesley, Mass.

Joanna, or Joan, Agnew (1846–1924), a cousin of the Ruskins, joined the family at Denmark Hill in 1863 and remained, as peacemaker and companion, until her marriage to Arthur Severn in 1871. She and her husband, with their first child Lily, moved to Brantwood two years later and, apart from periods at Herne Hill and London, spent the rest of their lives there. Joan was one of Ruskin's literary executors and, with Charles Eliot Norton, was responsible for burning all that she had inherited of Ruskin's correspondence with Rose La Touche after his death. The date of the drawing is not known; it was perhaps made at the time of Joan's marriage.

18 Letter to Joan Severn, illustrated with pen and ink sketch, dated Lucca 15 August [1874]
Education Trust, Bembridge School

Bem. MS. L.39. Writing of the tomb of Ilaria di Caretto by Jacopo della Quercia (*c.* 1374–1438) in S. Martino, Lucca, Ruskin says: 'Ilaria has chiefly beaten me because I tried to get her too quickly . . . I've got her Tiff [?] safe, though, the darling—and mean to have a dozen views of his paws.' Ruskin wrote almost daily letters to Joan after the death of his mother, calling her by pet names, such as 'Doanie' and 'Pusskey', some of them in doggerel. Of the 'baby' letters, he wrote to her in 1869 'they are the only relief I have for a moment in the day from the infinite pain of seeing, and thinking. . . .' See No. 147 and note.

UNKNOWN ARTIST
19 'Ferdinand and Miranda': Arthur Severn and his twin sister Eleanor playing chess. *c.* 1854
Water-colour, 5 x 7½ (arched top)
Coll.: G. Severn
Lady Severn

This drawing has been ascribed to Joseph Severn but is probably by a member of the Severn family. A larger water-colour of the same subject by Mary Severn, sister of Arthur and Eleanor, is in the collection of Lady Birkenhead and appears in the background of the photograph of the sitters in their old age (No. 20); it is dated 1854. Arthur Severn (1847–1931) was the youngest son of the painter Joseph Severn (1793–1879), friend of Keats and later British Consul in Rome. Eleanor married the Rev. Henry Furneaux in 1871 and it was into his rooms at Oxford that Ruskin moved when he took up the Slade Professorship. There are a number of paintings and drawings by Arthur Severn at Bembridge and Brantwood; two of his drawings are shown here (Nos. 22 and 23).

20 Photograph of Arthur Severn and Eleanor Furneaux playing chess in their old age
The Countess of Birkenhead

Compare No. 19.

21 Photograph of 54 Hunter Street, Brunswick Square. 1963
Photo: L. G. Aubyn

The house where John James Ruskin and his wife lived from 1818–23 and where Ruskin was born on 8 February 1819.

ARTHUR SEVERN
22 28 Herne Hill. 1883 Plate 2
Signed: *A. Severn*
Water-colour and body-colour, 4½ x 6⅝
Coll.: Ruskin; Severn; Rawnsley
Ruskin Museum, Coniston

A monochrome version of this drawing (repr. Collingwood, *Life*, I, f. p. 107) is at Brantwood. Ruskin's father bought a 63-year lease of the house in 1823 and the family lived there for twenty years, until they moved to Denmark Hill. At J. J. Ruskin's death the lease passed to

Ruskin, who in 1871 gave the remainder to Joan Agnew on her marriage to Arthur Severn. When the lease expired, Arthur Severn renewed it for twenty-one years. Ruskin's old nursery and his study (the top window and the two below and to the left) were kept as a *pied à terre* for him to occupy when he pleased until 1888. The house was pulled down in 1906 (see *Illustrated London News*, 6 September 1906, 354). Next door stood No. 30, where Ruskin and his wife lived during the winter of 1852–3, which he described as 'a numberless commonplace of a house'.

ARTHUR SEVERN
23 163 Denmark Hill
Signed: *Arthur Severn*
Pencil and wash, 8⅝ x 11
Coll. : Severn; Whitehouse
Lit. : Repr. W. G. Collingwood, *Life*, 1, 116
Education Trust, Brantwood

The Ruskin family moved to this larger house, with a lodge and about seven acres of land, in 1842. 'But for all these things,' Ruskin wrote in *Praeterita*, 'we were never so happy again. Never any more "at home".' The house, which became a private hotel many years after Ruskin sold the lease following his mother's death, was destroyed in about 1947 (see *Country Life*, 13 June 1947, p. 1123).

JOHN RUSKIN
24 Brantwood: view from the edge of Coniston Lake. 1871
Inscribed, in Joan Severn's hand: *Brantwood by JR before additions*
Water-colour and body-colour over pencil, on buff paper, 6¾ x 9¾
Coll. : Severn; Sharp; Viljoen
Dr Helen Gill Viljoen (on permanent loan to Brantwood)

Ruskin bought Brantwood, a small house on the east side of Coniston Water with some six acres of moor and woodland for £1,500 in the summer of 1871 and took possession in September. He made many alterations to the house and grounds (see Catalogue note above). In a letter to Joan Severn of 21 September 1871 (Bem. MS. L36), Ruskin wrote: 'I made a little pencil scratch of Brantwood and spoiled it this morning with some dabs of colour, but it will show you a little what the place is like. . . . I cannot in a hasty sketch like this give any idea of the steep slope of the (emerald green!) turf. . . .' The drawing is not listed in *Works*.

25 Photograph of Ruskin's bedroom at Brantwood. *c.* 1900 Plate 6
Education Trust, Brantwood

The two upper pictures over the fireplace are J. J. Ruskin's *Conway Castle* (see note to No. 3) and W. H. Hunt's *Grapes and Peaches* (No. 252). The others are Ruskin's favourite drawings by Turner: from left to right at the top: *Carnarvon Castle*, one of the illustrations to Finden's *Bible* (see Nos. 100 and 110), *Devonport*, *Gosport* (No. 97) and *Coblentz* (No. 103); at the bottom, *Vesuvius in action*, *Shores of Wharfe* (*Bolton Abbey*) (No. 107), *Vesuvius in repose*, *L. Constance*, *Pass of Faido* and *Salisbury*. A water-colour drawing by Arthur Severn of the same subject, dated 23 April 1900, is at Brantwood.

SUMMARY INDEX

Houses: 21–5
Richardson, 'Aunt Bridget' : 13, 14
  'Aunt Jessie' : 15
  Mary: 16
Ruskin, John James: 1–6
  Margaret: 7–12
Severn, Arthur: 19, 20
  Joan: 17, 18

II Portraits and autobiographical writings

UNKNOWN SILHOUETTIST

26 John Ruskin with a lap dog. *c.* 1822
Inscribed in Joan Severn's hand: *Di Pa as a child, certified by himself*
Black paper, cut and laid on white paper, 6¼ x 6¾
Coll. : Ruskin; Severn; Telford, Grasmere; Sharp
Lit. : Dearden, in *Apollo*, June 1961, 171–2, repr. fig. I
Dr Helen Gill Viljoen

'Di Pa' was one of the pet names used for Ruskin by Joan Severn and her children. Nothing is known of the artist. Two oil paintings were made of Ruskin by James Northcote in 1822—*The Infant Bacchus*, a fancy picture for which he posed for the head, and the portrait with a background of 'blue hills'—which are described in *Praeterita* (I, *i*, §15). Both were in the Ruskin sale at Sotheby's, 20 May 1931 (Lots 124, bt. Parkin, and 125, bt. Vokins), but neither could be traced for this exhibition; the 'blue hills' portrait was exhibited at the Albright Art Gallery, Buffalo, N.Y., in 1950 (*Dramatics' Choice* (49)) and at that time was in the possession of Mr Theodore Leavitt of New York; his present address is unknown.

CONSTANTIN ROESLER FRANZ (working 1841)

27 John Ruskin. 1841
Cameo, cut in pink and white shell. In leather case, bearing a label: *John Ruskin, January* 1841
Coll. : Ruskin; Severn; Sharp
Exhib. : RA 1919 (15; cat. p. 14)
Lit. : *Praet*, II, *iii*, §43, repr. (woodcut) Pl. XIIIA; Dearden, in *Apollo*, Dec. 1960, 191, repr. fig. I
Education Trust, Brantwood

When Ruskin was in Rome in the winter of 1840–1, with his parents, he writes in *Praeterita*, 'We bought, according to custom, some coquillage of Gods and Graces . . . and papa and mamma, still expectant of my future greatness, resolved to have me carved in cameo.' 'The image it gave of me,' he adds, 'was not to my mind.' A similar cameo is in the collection of Mrs R. Vandeleur.

JOHN EVERETT MILLAIS (1829–96)

28 John Ruskin. 1853
Signed and dated: *J E M* [monogram] 1853
Pencil, with touches of brown water-colour, 13½ x 10⅛
Coll. : Trevelyan; Whitehouse
Exhib. : RA Winter, 1956–7 (380)
Lit. : XXXVI, 148, repr. Pl. A; Evans, *John Ruskin*, repr. frontis.; Dearden in *Apollo*, Dec. 1960, 191, repr. fig. II
Education Trust, Bembridge School

In the summer of 1853, Ruskin and his wife travelled north to Glenfinlas, with Millais and his brother, for the holiday that was to precipitate the break-up of their marriage. Ruskin wrote to his father on 29 June 1853 from Wallington, where they were staying with the Trevelyans: 'Millais made a sketch of me for Lady Trevelyan—like me but not pleasing.' Thomas Woolner described the portrait as a good likeness but 'the expression that of a hyena' (XXXVIII, 208).

JOHN EVERETT MILLAIS

29 John Ruskin. 1853–4
Signed and dated: *J E M* [monogram] 1853
Oil on canvas, 28½ x 24 (arched top)
Coll. : The artist; Ruskin; H. Acland
Exhib. : FAS 1881; Grosvenor Galleries, 1886; Birmingham, 1891; RA Winter 1898 and 1919 (144; cat. p. 17) and 1956 (440); etc.
Lit. : Spielmann, *Millais*, 1898, 98, 168; XII, *xxi–v*, repr. frontis.; Leon, 183 ff., repr. f.p. 193; Evans, *John Ruskin*, repr. Pl. 10; Dearden in *Apollo*, June 1961, 172, repr. fig. II
Sir William Acland, Bt.

Started at Glenfinlas in July 1853. The progress of the picture is described in a series of unpublished letters from Millais to Holman Hunt in the possession of Mrs Burt (see No. 280). On 17 July, he writes: 'I have had a canvas and box made at Edinboro' to paint his portrait looking over a waterfall. I think it will be fine as it quite suits his character and the background of the foaming water, rocks, and clasping roots look splendid behind his placid figure. . . .' On 29th October he writes: 'I have sent home the picture of Ruskin for the weather was terrible . . . so I intend comming for a week or so in March when it is dry. . . .' Millais later thought of completing the background in Wales, but in fact returned to Glenfinlas in the spring. Ruskin continued to pose for him in London, despite the fact that Millais was in love with Ruskin's wife Effie, until March 1854. A study for the background, with a female figure (probably Effie Ruskin), is now at Wilmington, U.S.A. (see

Spielmann, 152, and M. Bennett in *Burlington Magazine*, cv, No. 728 (November 1963), fig. 26).

30 J. J. Ruskin. Letter to Millais, dated Denmark Hill, 20 December 1854
Pierpont Morgan Library, New York

In this letter, written after Ruskin's marriage had been annulled and before Effie married Millais, Ruskin's father refuses to allow the Glenfinlas portrait to be exhibited. 'The only service I believe my son has rendered you,' he writes, 'is in having directed public attention . . . to the presence of a Genius . . . & the only return he sought was your friendship. By your last letter I see, even this was denied him. . . . I had not imagined that so strong a Capacity could so easily have been imposed upon, deluded, misguided & duped even by the most artful & I am grieved . . . that so much strength in the artist can be accompanied by such utter weakness and Blindness in the Man. . . .'

JOHN RUSKIN
31 Self-portrait. *c.* 1861
Water-colour and body-colour over pencil, 6¼ x 4⅝
Coll. : Severn; Sharp; Holmes
Exhib. : Coniston 1900 (54) and 1919 (109); RWS 1901 (404); M. 1904 (363); RA 1919 (128, cat. p. 17)
Lit. : XVII, *cxiv–v*, repr. (col.) frontis., XXXVIII, 205, No. 1348; *Bookman*, repr. (supplement), 1908; Dearden in *Apollo*, June 1961, 174, repr. fig. v
Pierpont Morgan Library, New York

Two inscriptions, in Joan Severn's hand, accompanying the drawing, read: 'John Ruskin by himself given by him to me J.R.S.' and 'Portrait of John Ruskin by himself'. A chromolithograph reproduction of this portrait, with a facsimile signature below, appears to have had a wide circulation.

T. HENDERSON
32 John Ruskin. 1864
Inscribed: *John Ruskin by T. Henderson* 1864 *Dec.* 12
Pen and ink, 2⅝ x 12 13/16
Lit. : Dearden, in *Apollo*, Dec. 1960, 192, repr. fig. IV
Education Trust, Bembridge School

Nothing is known of the artist. The sketch was drawn while Ruskin was in Manchester to give two lectures afterwards published in *Sesame and Lilies*; on the same visit he addressed the boys of the Grammar School.

F. WADDY
33 Caricature of Ruskin: 'The Realization of the Ideal'
Mount lettered: *John Ruskin, Feb.* 17, 1872
Water-colour, 12 x 7
Lit. : XXVIII, 620, XXXVIII, 144, 209
Camberwell Borough Council

The title of the published engraving (*Vanity Fair*, vol. 4, No. 172, in the series 'Men of the Day', No. 40) was taken from the accompanying text by 'Jehu Junior': '. . . by those who have not bowed the knee to the modern Baal he [Ruskin] will be gratefully remembered as one preaching in the wilderness the abandonment of the grosser things of life and the realization of the Ideal.'

JOHN RUSKIN
34 Self-portrait in blue cravat. 1873. Frontispiece
Inscribed on *verso*, in Joan Severn's hand: *Di Pa by himself* Frontispiece
Water-colour, 13⅞ x 9 15/16
Coll. : Severn; Sharp; Holmes
Lit. : Dearden, in *Apollo*, June 1961, 174–5, repr. fig. VI; repr. Rosenberg, frontis.
Pierpont Morgan Library, New York

This haunting drawing was probably made for C. E. Norton, but was never sent to him. It is mentioned in Ruskin's diary for 29 January 1873.

JOHN RUSKIN Plate 15
35 Self-portrait. 1873–4
Inscribed (in C. E. Norton's hand): *J. Ruskin (se ipsum) del.* Inscribed on *verso*, in Norton's hand: *J. Ruskin. His own drawing of himself.* 1873 *or* 4. *C.E.N. Not a good likeness*
Pencil, 10 x 8
Coll. : Norton; Whitehouse
Exhib. : Boston and New York, 1879 (15); RA 1919 (319; cat. p. 319)
Lit. : XXXVIII, 92, 209 (No. 27); Dearden, in *Apollo*, Dec. 1960, 193, repr. fig. VII
Education Trust, Brantwood

Drawn for Charles Eliot Norton, to whom Ruskin wrote on 9 April 1874: 'I have told Burgess to send you the two beginnings of myself I made for you. All that is good in me depends on terrible subtleties. . . . Continually I see accidental looks, which, if I could set down, you would like . . . I let these failures be sent to show I have been trying.' (*Letters*, II, 73.) The drawing shown here is one of the two mentioned above; the other is reproduced *Diaries*, II, frontispiece (as at the Fogg Art Museum, but in fact at Wellesley College, Mass.).

W. G. COLLINGWOOD
36 Ruskin in his study. 1881–2
Signed and dated: *W. G. Collingwood Brantwood* 1882
Water-colour, 19¾ x 29
Coll.: The artist
Exhib.: Coniston 1900 (205); RA 1919 (250, cat. p. 25)
Lit.: XXXVIII, 120, 211; Dearden in *Apollo*, Dec. 1960, 176, repr. fig. IX
Ruskin Museum, Coniston

Ruskin's study, which looks over the lake to the Old Man of Coniston, is almost unchanged today. The 'Ruskin shovel', made to Ruskin's design by the Coniston blacksmith, can be seen in the fireplace on the right of the drawing.

D. S. MACCOLL (1859–1948)
37 Ruskin lecturing. 1883
Dated and inscribed (?later): *Ruskin's opening lecture* 1882
Pencil, 5 x 3
Coll.: The artist
Repr.: *Studio*, CXXXII, No. 645 (Dec. 1946), 179
Trustees of the Ruskin School of Drawing, Oxford

The date inscribed on this sketch appears to be 1882. Ruskin, however, gave only one lecture in that year, at the London Institution, and the drawing was probably made at Oxford in March 1883 during the opening lecture of the *Art of England* series, on Rossetti and Holman Hunt. MacColl, later a distinguished critic, was then an undergraduate. Ruskin had had to resign from the Slade Professorship after his mental breakdown in 1878 and this was the first lecture he gave after his re-election in January.

38 Photograph of Ruskin at Brantwood. 1893
Sir Stanley Unwin, LL.D.

Taken during Sir Henry Acland's last visit to Brantwood by his daughter 'Angie'. (Repr. *The Bookman*, March 1900, 193.)

Five volumes of Ruskin's diaries:

39 Volume 3. 1840–7
Bem. MS 3

40 Volume 5c. 1846–50
Bem. MS 5c

41 Volume 8. 1851–4
Bem. MS 8

42 Volume 17. 1871–4
Bem. MS 17

43 Volume 25. 1885–7
Bem. MS 25
Holograph
Education Trust, Bembridge School

Ruskin's diaries, the greater part of which are at Bembridge, were edited by Dr Joan Evans and the late John Howard Whitehouse and published (Clarendon Press) in three volumes, 1956–9. They were written in an assortment of volumes which do not always correspond with the sequence of the years. In the entry for 31 March 1840, Ruskin wrote that he had 'determind to keep one part of diary for intellect and another for feeling'. The second of these is lost and was probably destroyed by him; he also cut pages out of several volumes and gave others away, as, for instance, the diary for 1842 which he sent to C. E. Norton and which now is at Yale. See also No. 44.

44 JOHN RUSKIN. *Praeterita: Outlines of Scenes and Thoughts perhaps worthy of Memory in my Past Life*
Volume I. Manuscript (fragment). 1885
In volume
Beinecke Rare Book and Manuscript Library, Yale University

The first of three small notebooks at Yale, which Ruskin used as diaries from January to July 1885, at the same time writing passages for *Praeterita* each day. The volume shown here covers the period 1st January to 28th February. He made few corrections for publication, apart from rearranging the order, but some passages were omitted. According to Cook and Wedderburn (XXXV, *li*), the suggestion that he should write his autobiography came from C. E. Norton and as early as September 1868 Ruskin was writing to him 'I have often thought of setting down some notes of my life, but I know not how. I should have to accuse my own folly bitterly; but not less . . . that of the fondest, faithfullest, most devoted, most mistaken parents that ever child was blest with or ruined by' (*Letters*, I, 183–4). The book was first published in 28 parts, 1885–9.

45 JOHN RUSKIN. *Praeterita*. Volume III. 'Joanna's Care.' Manuscript (fragment) in Joan Severn's hand. 1889
Pierpont Morgan Library, New York

MS. MA 1743. The first two pages of the manuscript dictated to John Severn at Seascale, on the Cumberland coast, and headed 'Begun 7th May 1889'. Fearing that his sanity was leaving him for good, Ruskin wanted to pay a last tribute to her love and care but he 'seemed lost among the papers scattered on his table . . . and turned from one subject to another in despair' (Collingwood, *Life*, II, 243).

46 JOHN RUSKIN. *Praeterita.* Volume III. Four proofs;

a. Chapter I. 'The Grand Chartreuse.' 1888
Inscribed on title page: *Kathleen's. 2nd March. 88. JR.*; numerous corrections in ink in Ruskin's hand; overmatter, p. 46, slipped in.

b. Chapter II. 'Mont Velan.' 1888
Inscribed on title page in Kathleen Olander's hand: *sent to me by him. K.O.*

c. Chapter III. 'L'Esterelle.' 1889
Inscribed on cover in Kathleen Olander's hand: *Sent to me by Prof. Ruskin, one crisis occurred before he had finished it . . .*

d. Chapter IV. 'Joanna's Care.' 1889
Inscribed on cover in Kathleen Olander's hand: *Sent to me by Prof. Ruskin as they came out*

Miss Elizabeth Davison

The first chapter is annotated in pencil by Kathleen Olander, by whom the four parts were given to the present owner in 1963. For *Dilecta*, the supplement to *Praeterita*, see note to No. 344.

SUMMARY INDEX

Portraits : 26–38
Diaries : 39–43
Praeterita : 44–6

III Personalia

47 Certificate of Ruskin's birth on 8 February 1819
Inscribed: *John* the *Son* of *John James Ruskin* of *Billiter Street* in the *City* of *London Wine Merchant* and *Margaret* his wife . . . daughter of *William Cock* of *Croydon* . . . *Master Mariner* . . . was born at . . . 54 in *Hunter Street* . . .; Witnessed: *Ann Strachan* and dated: *30th November* 1837
Ruskin Museum, Coniston

The certificate, which was witnessed by Ruskin's nurse, who remained with the family until her death in 1871, is quoted in full in Viljoen (see 75 and 216). Ruskin always refers to his maternal grandfather as a Master Mariner, but he is described in his will as a 'victualler'.

48 Margaret Ruskin's Bible
Ruskin Museum, Coniston
Inscribed on the fly-leaf in Ruskin's hand: 'The Bible which my Mother taught me my paraphrases in. J.R. Brantwood. 8th July. 83.'

49 Lock of Ruskin's hair when young
Camberwell Borough Council

Tied with blue ribbon to a Brantwood visiting card, endorsed in Joan Severn's hand.

50 Ruskin's water-colour paint box, brushes, pen, pencil and spatula.
Ruskin Museum, Coniston

51 Pocket edition of Horace's *Odes*
London (Pickering), 1820
Ruskin Museum, Coniston

This is the copy that Ruskin carried in his pocket on his journeys abroad (XXXIV, 690 *n.*). In his diary for 7 March 1879, he wrote: 'In reading Horace at breakfast, planned the form in which to gather my work on him, to be called either *Mella Matini* or *Exacta Vulturni*' (*Diaries*, 978). This plan was not carried out.

52 Silk pouch, with gold plate, in which Ruskin carried one of Rose La Touche's letters
Education Trust, Brantwood

Ruskin carried one of Rose's letters in his pocket between two sheets of gold. Whitehouse (*Vindication*, 44) suggests that this letter was the first he received from her, beginning 'Dearest St. Crumpet' (see xxxv, *lxxvi*, and *Praet.*, III, *iii*, §57).

53 Chalcedony seal, incised on one of the 'finger-tips' with Ruskin's coat of arms and motto 'Today. Today. Today'.
Ruskin Museum, Coniston

54 Ruskin's billhook
Ruskin Museum, Coniston

'My woods want thinning', Ruskin wrote to C. E. Norton from Brantwood in 1873 and a few years later to Susan Beever: 'I am going during my wood-chopping really to ascertain in my own way what simple persons ought to know about tree growth.' Chopping wood was one of Ruskin's favourite 'gymnastics'. When he was staying at the Pensione Calcina in Venice, in 1877, Count Zorzi found him splitting logs in the garden and was advised to do likewise. (See xxix, *xix–xx*, and xxxvii, 28f.)

55 Ruskin's cravat and one of his gloves
Mrs Virginia Surtees

Sir Sydney Cockerell wrote of Ruskin when they first met in 1887: 'He was fairly tall but his height was already a little diminished. . . . He had heavy eyebrows and the bluest of blue eyes. Their colour was repeated with a difference in his large blue neckties. . . . His hands were small and delicate (I have one of his little gloves) . . . .' (*Friends of a Lifetime*, 30). The glove and cravat shown here were given by him to their present owner in 1954.

56 Lock of Ruskin's hair. 1899
Ruskin Museum, Coniston

Tied with blue silk to a sheet of Brantwood writing paper, inscribed, in Joan Severn's hand: 'John Ruskin's hair cut by J.R.S. 30th June 1899 & given by her to the Ruskin Museum, Coniston, 1901.'

IV Juvenilia

All works in this section except No. 66 are by Ruskin

57 *Harry and Lucy Concluded*. Manuscript, illustrated by the author (fragment). 1826–7
In volume
Beinecke Rare Book and Manuscript Library, Yale University

The first of three small notebooks at Yale in which Ruskin wrote his first story at the age of seven. Maria Edgeworth's *Harry and Lucy* had been part of his 'calf milk' of books; the title page and the opening passages are reproduced in *Praeterita* I, *iii*, §61–4.

58 Map of Italy. 1827
Inscribed (later); *My first Map of Italy*
Pen and ink and water-colour, 2⅛ x 1¾
Col.: Severn
Lit.: xxxviii, 266 (No. 1101), repr. xxxv, f.p. 72; Collingwood, *Ruskin Relics*, repr. 108; *Diaries*, 1004
Education Trust, Bembridge School

Two of Ruskin's early maps were shown in an exhibition of his drawings by Turner at the Fine Art Society's galleries in 1878, which also included some of his own work. In the catalogue he writes: 'I began to learn drawing by carefully copying the maps in a small quarto Atlas of excellent old-fashioned type. . . . These maps were a great delight to me . . . the colouring round the edges being a reward for all the tediousness of the printed names. . . . I place map-making first among the elementary exercises which include subsequent colouring.' Compare No. 60.

59 One of Ruskin's sermon reports, written for his mother, *c.* 1828
Holograph. Blue sugar-paper covers
Ruskin Museum, Coniston

Ruskin's father used to accompany him and his mother to Beresford Chapel, Walworth, on Sundays 'contentedly, or at least submissively. Mary and I used each to write an abstract of the sermon. . . . Mary dutifully, and I to show how well I could do it' (*Praet.* I, *iv*, §79).

60 Map of Europe. 1829
Pen and coloured inks on tracing paper, 7½ x 9¼
Coll. : Severn
Ruskin Museum, Coniston

Drawn at the age of ten. See note to No. 58.

61 *The Puppet Show or Amusing Characters for Children With Coloured Plates. c.* 1829
Holograph. In volume
Dr Helen Gill Viljoen

Written and illustrated at the age of nine or ten. 'In the intervals of . . . unlaborious Greek lessons,' Ruskin writes, 'I went on amusing myself . . . in copying Cruikshank's illustrations to Grimm, which I did with great, and to most people now incredible, exactness . . .' (*Praet.* I, *iv*, §82; and see II, *xxxiii*).

62 Sheet from a journal written alternately in the hands of Ruskin and Mary Richardson, 1829–30
Ruskin Museum, Coniston

Records part of the family's tour of the Lakes in 1830, when Ruskin was eleven and Mary fifteen. In November of that year Ruskin embarked on a poem, *Iteriad*, based on this journal, which ran to some 2,000 lines of rhyming couplets (see No. 95). The journal itself is now in the possession of Dr H. G. Viljoen. It contains Ruskin's first mention of Coniston.

63 Ruskin's 'first sketchbook', containing drafts for a dictionary of minerals. *c.* 1830
In volume (disbound)
Education Trust, Bembridge School

In the preface to *Deucalion* (1879) Ruskin wrote, perhaps with exaggeration, that the summit of his ambition was to become President of the Geological Society, 'For indeed I began when I was only twelve years old, a *Mineralogical Dictionary* intended to supersede everything done by Werner and Mohs (and written in a shorthand composed of crystallographic signs now entirely unintelligible to me)' (XXVI, 97). The notes in the sketchbook shown here are in longhand; it is dated 1829 in *Works* (XXXVIII, 283, No. 1567). Compare No. 16.

64 Notes on geology. 1831
Holograph. In volume
Princeton University Library, Princeton, N.J.

Listed in *Works* XXXVIII, 206, as 'Some early geology on 80 pp. of closely written foolscap'; the title *Early Geology* appears on the spine of the binding. The major part of the manuscript, written in longhand at the age of twelve, appears to be the beginning of the mineralogical dictionary for which there are drafts in the earlier sketchbook exhibited (No. 63). What appears to be a separate geological study with some thirty drawings is bound into the middle of the volume.

65 Gate of the ancient Palace at Nancy. 1835
Signed and inscribed: *Gate of the ancient Palace JR 25 NANCY.*
Pencil on buff paper, 10 x 6¼
Coll. : Severn
Exhib. : Coniston 1900 (30); RWS 1901 (288)
Lit. : II, *xl*, repr. Pl. 19, XXXVIII, 269 (No. 1170)
Ruskin Museum, Coniston

Drawn during the 1835 tour, in the manner of Prout. Another version, in pen and ink, is in the British Museum.

66 *The Architectural Magazine and Journal . . . Conducted by J. C. Loudon* . . . Volume IV. 1837
London (Longman)
Education Trust, Bembridge School

Contains the first part of Ruskin's *Poetry of Architecture*, under the pseudonym 'Kata Phusin'. The volume belonged to John James Ruskin and bears his signature; there are also annotations on both fly-leaves and an index of Ruskin's contributions headed 'Kataphusin on Architecture', all in his hand.

67 Sketchbook, 1837–8
Ruskin Museum, Coniston

Contains sketches made during a tour of the Lakes and Scotland, including two of Melrose Abbey (see No. 68), and notes for the *Poetry of Architecture*.

68 The south transept, Melrose Abbey. 1838
Inscribed and dated: *The South Transept, MELROSE, July 17th.* 38
Pencil and body-colour, on buff paper, 19¼ x 13½
Coll. : Severn
Exhib. : RWS 1901 (276); FAS 1907 (18)
Lit. : XXXVIII, 267 (No. 1127)
Education Trust, Brantwood

Drawn during a tour of Scotland in 1838, soon after Ruskin had 'said goodbye, rather sorrowfully' at Camberwell Green to Charlotte Withers, with whom he would have 'fallen quite melodiously and quietly in love' had she been 'the kind of person' his parents proposed for him. 'The sight of Roslyn and Melrose' and of Scott's country (then quite unchanged), he says in *Praeterita*, spurred him on in his writings for Loudon's *Architectural Magazine* (see No. 67) and led him away from geology.

V Geology and other interests

69 'The Couttet rose-fluors': two specimens
Lit. : XXVI, I, *lv-vi*
Trustees of the British Museum (Natural History)

These two specimens of rose-fluor were bought by Ruskin for 600 francs from his Swiss guide, who probably found them at Chamonix. They are now labelled with an inscription which Ruskin drafted in 1887: 'The Couttet Rose-Fluors Presented in 1850 by John Ruskin In Honour of his Friend, Joseph Couttet, the last Captain of Mont Blanc, by whom they were found.' There are several references in Ruskin's diaries to Couttet's minerals and in June 1844 he records: 'Coutet says (while lunching on black bread and honey) that he sells about 5000 francs of minerals yearly' (*Diaries*, 288).

70 Ruskin's list of mineral specimens bought from Talling of Lostwithiel, inscribed in Tennant's manuscript catalogue of the 'Stowe Collection' [1865]. 1877
Autograph. In volume
Sir Arthur Russell, Bt.

Sir Arthur Russell writes in an unpublished paper on Ruskin to which the writer has had access, that Ruskin had 'a fair student's collection at sixteen'. Between 1865 and 1873 he bought over 1,200 Cornish and Devonshire specimens from Richard Talling which he listed, with the prices paid, on the left hand pages of the volume shown here. These specimens, Sir Arthur writes, were on the whole of a high standard and mostly selected for their beauty. In about 1877 Ruskin bought 2,937 specimens for £3,000 from the London dealer, James Tennant, with the manuscript catalogue exhibited here, which purported to be 'founded on the Stowe [Duke of Buckingham's] collection', with 'additions'. Tennant had, in fact, bought the Duke's collection of 6,000 specimens for £79 in 1848, probably sold the best specimens and substituted others. When Ruskin bought the resultant mediocre collection he was advised that he had been swindled, went to law and was awarded £1,000 and further specimens to the value of £500 from the defendant.

71 Ten mineral specimens from Ruskin's collection
Sir Arthur Russell, Bt.

A selection from the many specimens from Cornwall and Devonshire that Ruskin bought from the dealer Richard Talling, of Lostwithiel. These specimens were among Ruskin's favourites and were kept in his study at Brantwood. He spent many hours classifying and reclassifying them, and in his old age arranging and rearranging them for different combinations of colour. Ruskin gave collections of minerals to the British Museum (see Nos. 69 and 72), Coniston, St. George's Museum, the Stewartry Museum at Kircudbright and to schools such as Harrow, St. David's, Reigate, Winnington and Cork High School. The finest of these was the Kircudbright collection, which was dispersed when the Museum was reorganized in 1955.

72 'The Edwardes ruby'
Lit. : XXVI, *iv*
Trustees of the British Museum (Natural History)

Ruskin gave this ruby to the Museum in 1887 'In Honour of the Invincible Soldiership and loving Equity of Sir Herb rt Edwardes' Rule By the Shores of Indus'. Edwardes, who acted with courage and imagination in the Sikh Wars of 1848 and 1849, was the subject of a lecture, later published as 'A Knight's Faith', which Ruskin gave at Coniston in 1883. The ruby cost him £100, and was presented to the Museum at the same time as the famous 130-carat 'Colenso diamond' which Ruskin had bought from the dealer Nockold for £1,000, and which he gave in honour of the first Bishop of Natal.

73 Specimen of diamond and gold from Golconda, India
Geological Survey and Museum, London

This specimen was in Ruskin's collection, but is not recorded in *Works*. It was given to the Museum in 1923 by Sir Arthur Russell, who acquired it from Joan Severn after Ruskin's death. It consists of a large brownish crystal of diamond and a smaller greyish crystal with fragments of native gold embedded in brown limonitic matrix, on a quartz pebble.

JOHN RUSKIN
74 A note of the bedding of the Savoy Alps
Pencil, water-colour and body-colour, on grey paper, 4½ x 6¾

Coll. : Severn
Exhib. : RWS 1901 (163)
Lit. : XXXVIII, 280 (No. 1418)
Ruskin Museum, Coniston

JOHN RUSKIN
75 Purple wreathwort. 1876
Signed and inscribed: *J. Ruskin (Fast sketch for plate in Proserpina)*
Pen and brown ink and wash, heightened with white, on grey paper, 10½ x 6
Maas Gallery, London

Perhaps the drawing formerly at Oxford (Rud. 235), of which Ruskin wrote in the catalogue 'to my own mind one of the best I ever made, and, I think, interesting in the way it shows how the mind may be satisfied without colour, if only the light and shade be rich and careful and the outlines scrupulously accurate'. It was engraved by G. Allen ('one of the finest things ever done on steel') for *Proserpina* (see No. 345 and cf. XXV, Pl. 23). Another study, in wash, is listed in *Works*, XXXVIII (No. 123f).

JOHN RUSKIN
76 Study of hawthorn in flower. Before 1881
Water-colour and body-colour on buff paper, 10 x 7¾
Coll. : Barratt; Cunliffe; Hodgkinson-Smith
Exhib. : RWS 1901 (255); M. 1904 (98)
Lit. : XXXVIII, 257 (No. 838)
Thomas Agnew & Sons Ltd

The Manchester catalogue records that Ruskin considered this drawing one of his best.

JOHN RUSKIN
77 Study of laurel leaves. *c.* 1881
Water-colour and body-colour, 28 x 22
Ruskin Museum, Coniston

This unusually large drawing is not recorded in *Works*; an old label on the back of the frame reads: '2 Study of Ancuba, John Ruskin Brantwood.' A slight sketch in monochrome water-colour, which is perhaps a study for it, is at Oxford. The treatment of the present drawing is not characteristic, however, and the possibility that it is perhaps by Arthur Severn should not be excluded (cf. No. 22).

78 Two terracotta casts of plants made for Ruskin at Brantwood. 1881
Ruskin Museum, Coniston

Two of a group of similar casts made by a 'Mr Atkinson'. A portrait bust was made of Ruskin by a sculptor of the same name in 1881.

JOHN RUSKIN
79 Dead pheasant. 1867
Water-colour, 13 x 20
Exhib. : RWS 1901 (225); M. 1904 (185); FAS 1907 (90)
Lit. : XIX, *xxiii*, XXXVIII, 273 (No. 1293); *Diaries*, 608–9, repr. Pl. 51
Victoria and Albert Museum

Ruskin's diary shows that he was working on several drawings of birds in January 1867. On the 21st he writes: 'I began smallest pheasant on Tuesday last; on Wednesday finished it, and began the large one' [the drawing shown here]. Thursday and Friday worked hard at large one. Saturday finished it . . . and began partridge.' The partridge is now at Oxford. It is interesting to note that in the Manchester exhibition the present drawing is catalogued immediately after Turner's drawing of a pheasant (now at Manchester, Whitworth); the two drawings are remarkably alike but Ruskin's does not appear to be a copy.

JOHN RUSKIN
80 Wild duck, 1867 Plate 4
Water-colour and body-colour over pencil, 13 x 21
Coll. : Severn
Lit. : XXXVI, 525, XXXVIII, 248 (No. 611); *Diaries*, II, 609–10
Trustees of the British Museum

Made soon after the previous drawing. Ruskin records in his diary on 30 January, 'Began Wild Drake; worked hard—finished head nicely', and on 2 February, 'Wrote min[eral] catal[ogue] before breakfast. Then to bird and finished it by ½ past 12.'

81 Group of shells and coral from Ruskin's collection
Education Trust, Brantwood

From a shell cabinet which still stands in the study at Brantwood. Some of Ruskin's collection was given to him by Sydney Cockerell and he acquired others from dealers (see No. 82). Ruskin wrote to Cockerell in 1886: 'I didn't care for shells when I was little—but there are few things I care for more now, or vex myself more with trying vainly to paint' (*Friends of a Lifetime*, 22–3).

82 Letter to R. Damon from Brantwood, dated 17 December 1885
Pierpont Morgan Library, New York

MS. R-V. This letter is not in Ruskin's hand but is signed by him. Damon was a dealer in minerals from whom Ruskin bought specimens for the Guild of St. George. 'Please observe,' he dictates, 'I never buy shells either for locality or rarity, but only for beauty, whether I buy for the Museum or for myself', a principle that he also observed for the most part in his purchases of minerals.

JOHN RUSKIN
83 Two sheets of studies of sea-anemones, etc., in one mount
Inscribed with various notes
Water-colour over pencil, each 6¾ x 3
Maas Gallery, London

Perhaps sheets from a sketchbook.

JOHN RUSKIN
84 Two drawings in one mount:
a. Two shells
b. Ferns on a fallen tree trunk
Water-colour, touched with body-colour,
(a) 3 x 7, (b) 4½ x 6¾
Whitelands College, Putney

Drawn for the students at Whitelands College after 1881. (See note to No. 299.) The study of ferns is an extreme example of Ruskin's powers of observation of plant life. There are similarly detailed drawings at Oxford. For his drawings of shells, see note to No. 81.

85 Ruskin's catalogue of coins. 1873
Holograph. In volume, the cover lettered in Ruskin's hand: *COINS*
Education Trust, Bembridge School
Bem. MS. 27.

86 Twenty European coins given by Ruskin to the St. George's Museum

(a) William I, silver penny. (b) William I, silver penny. (c) Edward III, gold noble. (d) Edward III, gold quarter noble. (e) Henry VI, gold salute. (f) Henry VI, silver groat, issued at Calais. (g) Henry VIII, silver groat. (h) Elizabeth I, gold sovereign. (i) Elizabeth I, gold sovereign. (j) Elizabeth I, gold half crown. (k) George III, silver shilling, 1787. (l) Ferdinand, Archduke of Austria, silver thaler, 16th C. (m) Johann Georg, Duke of Saxony, silver thaler, 1630. (n) Venice, gold half-ducat issued by Paul Renier, Doge of Venice, 18th C. (o) Frederick Augustus, King of Poland, silver medallion, 1699. (p) Salzburg, silver thaler, 1758. (q) Napoleon Bonaparte, silver, 5 francs. (r) Elizabeth I, Empress of Russia, silver rouble, 1742. (s) Peter III, Emperor of Russia, silver rouble, 1762. (t) Catherine II, Empress of Russia, copper, 5 kopeks, 1796.
Guild of St. George

The English coins shown here were catalogued by Ruskin in 1886, and proofs were sent to him but were not returned and have not been traced. They are described in *Works* (XXX, 268), but there is no reference to the other European coins.

87 Glass slide of the moon, coloured
Guild of St. George

Ruskin took a great interest in photography and used photographs, sometimes taken by himself (see No. 152), to illustrate his lectures. He also claims that 'the first sun-portrait ever taken of the Matterhorn ... was taken by me in the year 1849' (XXVI, 97). The slide shown here, which is one of a series at Sheffield, was perhaps used to illustrate a lecture, possibly *The Storm Cloud* (see note to No. 209).

88 Typography and book production. (This group has been selected and catalogued by James S. Dearden)

(a) JOHN RUSKIN. 'My First Editor: An Autobiographical Reminiscence' in the *Dublin University Magazine*, April 1878
In volume

Ruskin's earliest published works appeared in periodicals and annuals so he had little control over their typography and layout. Their grammar and style were corrected by his father's friend, W. H. Harrison, who, as editor of *Friendship's Offering* from 1837 to 1841, also read the early proofs.

(b) JOHN JAMES RUSKIN. Letter to W. H. Harrison, dated Genoa, 14 July 1846

(c) Letter to W. H. Harrison, dated Crossmount, 18 September [1847]

(d) [JOHN RUSKIN] *Modern Painters, Volume I, containing Parts I and II. By a Graduate of Oxford.* 1846
3rd (revised) ed. London (Smith, Elder)

At the request of John James Ruskin, who acted as his son's literary agent, Harrison undertook to see the revised third edition of *Modern Painters*, I, through the press (see (b)) and thus began a close association of many years as friend and proof reader to Ruskin. That the work of proof reading was not left exclusively to Harrison is evident from many letters (see (c)). The wider margins of this edition (d) and of succeeding volumes of *Modern Painters* was not deliberate but coincidental with the necessary adoption of a larger format. The standard of typography does not match the work of the finest engravers of the period who were engaged to reproduce the plates for the book.

(e) Woodblock (uncut) bearing four drawings by Ruskin intended for figures illustrating *Modern Painters*, IV

This block, intended to illustrate mountain erosion for Volume IV, was discarded before it was cut and replaced by another. A label on the back reads: 'This woodblock with the drawing on it by Ruskin, was given by him to my father George Allen. William S. Allen.' The second version of the drawing is reproduced VI, 188, fig. 13.

(f) JOHN RUSKIN. *Fors Clavigera, Letters to the Workmen and Labourers of Great Britain . . . Letter the First.* 1 *January* 1871

By the mid-1860s Ruskin's theories of social economy were developing and he came to consider and disapprove of the methods by which booksellers were able to undercut their competitors and sell books below the published price. He insisted that there should be a certain price fixed on each book and that the booksellers could add what percentage they pleased as their profit. By this means the public knew what profit the bookseller was taking; the arrangement did not, therefore, suit the booksellers and Ruskin's sales suffered in consequence. However, when he planned *Fors Clavigera* Ruskin determined on a bold experiment. He decided to publish the work himself, appointing George Allen, his engraver and assistant, as his agent. Smith, Elder, to humour Ruskin, also acted as co-distributors. A note to the reader on page 2 of the first issue announced that in due course the author would explain why the mode of distribution differed so greatly from contemporary bookselling.

(g) [JOHN RUSKIN]. *Notes by Mr Ruskin on his drawings by the late J. M. W. Turner, RA. Exhibited at the Fine Arts Society's Galleries . . .* 1878. Corrected proofs and manuscript
In volume

Convinced that time would prove his new publishing methods right, Ruskin gradually transferred his books from Smith, Elder, to Allen. Smith, Elder, continued to print *Fors* and distribute it concurrently with Allen until 1873 when the final break came. Thereafter Allen became sole publisher and the work of printing the books was placed in the hands of Hazell, Watson & Viney at Aylesbury. The format of *Fors* was to set the style for most of Ruskin's succeeding works. With the introduction of wider margins Ruskin was seven years in advance of Whistler, another early reformer of typographical layout. Although different books varied slightly from each other, Ruskin had achieved an attractive layout and pleasant combination of page size, type area, and type size, face and colour. These post-1871 books are superior in appearance to earlier works such as *The Political Economy of Art*, or *Time and Tide* (No. 216). Just as his publishing methods were to sow the seeds of the eventual Net Book Agreement, so his typographic style was breaking away from most Victorian standards and paving the way for what we now expect in any well-printed book. All these factors, Ruskin considered, contribute towards making a book more easy to read and his proof correcting shows equal consideration for his readers. Note, for example, his instruction to the compositor: 'Full space again here,—get the opening shown that the reader may pause.'

(h) JOHN RUSKIN. *The Storm Cloud of the Nineteenth Century. Two Lectures delivered at the London Institution,* 4 *and* 11 *February* 1884
1st ed. Sunnyside, Orpington, Kent (G. Allen)

(i) Letter to Henry Jowett, dated Brantwood, 18 April 1885

(j) JOHN RUSKIN. *Praeterita: Outlines of Scenes and Thoughts perhaps worthy of Memory in my past Life. . . . Volume I.* 1886
1st ed. Orpington, Kent (G. Allen)

Some of the lectures of the 1880s were printed in a larger size, using larger type (h), and are in treatment and appearance the forerunners of the private press movement which was to start with Morris some ten years later. Ruskin paid particular attention to the layout of his title pages and Henry Jowett (printing manager of Hazell, Watson & Viney) tells us that the *Praeterita* title page was a typical example. It is interesting to compare the author's draft for the title page of his autobiography (i) with what the printers eventually made out of it (j).

(k) Five photographs of article by W. T. S. 'Mr Ruskin and Typographic Art, with notes by Henry Jowett', in *Hazell's Magazine*, Volume VI, 246–50. 1892

An article on the technical aspects of Ruskin's typography, published in *The Scottish Typographical Circular* in 1892, and subsequently reprinted with comments by Jowett in Hazell, Watson & Viney's works magazine, is represented here by photographs in order that the whole of the text can be read. It has been said that Ruskin never corrected a proof in his life. This, of course, is untrue. The care with which he corrected his own proofs shows the importance which he attached to the appearance of the finished book. The books issued after 1871, when he became his own publisher, illustrate his good taste in fine book production.
Education Trust, Bembridge School

SUMMARY INDEX

Birds: 79, 80
Coins: 85, 86
Colour slide: 87
Flowers, etc.: 75–8
Geology and minerals: 69–74
Shells, etc.: 81–4
Typography, etc.: 88

VI Turner

This section has been catalogued by John Gage

J. M. W. TURNER

89 Self-portrait. 1791/3
Water-colour, touched with white, 3¾ x 2¾ (oval)
Inscribed on a (?)contemporary label on verso: *J. M. W. Turner RA, done by himself when about* 18 *Years Old and during a visit to his friend Mr Narraway Bristol* 1791 *or* 2.
Coll.: John Narraway; Ann Dart; Ruskin (1860); Booth; Pound; Monkhouse
Lit.: C. Monkhouse, 'Some Portraits of J. M. W. Turner' in *Scribner's*, xx (1896), 89 (repr.); xiii 473*n*.; Finberg, 1961, 27
Trustees of the National Portrait Gallery

Painted reluctantly, according to Ann Dart, 'as a remembrance' for Turner's Bristol friends, the Narraways. Ann Dart, niece of John Narraway, writing to Ruskin in 1860, thought that the artist was 'about eighteen years old' when it was done, and Turner certainly appears to have visited Bristol in 1791 and 1792. Ruskin presented the portrait to Turner's former companion, Mrs Booth, who passed it on to her son by a previous marriage, Daniel Pound, who is said to have been educated at the painter's expense.

J. M. W. TURNER

90 Self-portrait. *c.* 1795
Oil on canvas, 20½ x 16½
Coll.: Danby; Ruskin (1854)
Exhib.: FAS 1878 (121)
Lit.: Monkhouse, 93; xiii, 156, 473–4, repr. frontis.; Finberg 1961, 27
Sir Arthur Russell, Bt.

Ruskin thought the 'broad and somewhat clumsy manner' betrayed Turner's 'school days', and the handling may be related to his earliest known attempts at oil, which have been dated 1796 (British Museum, T.B., XXXIII a). An inscription on the frame, which reads 'J M W TURNER SVA MANV LVSTRO ETATIS QVARTO', suggests that the portrait was painted between the ages of fifteen and twenty. To Ruskin, 'who knew him in his age', the likeness was better than that of the later oil self-portrait (Tate Gallery, 458) and 'held entirely the germ and virtually capable contents of the man I knew'. Turner gave the picture to his housekeeper, Mrs Danby, who bequeathed it to Ruskin.

JOHN THOMAS SMITH
91 J. M. W. Turner, R.A.
Brown and grey wash over pencil, 8¾ x 7¼
Lit. : L. Cust, 'The Portraits of . . . Turner' in *Magazine of Art*, 1895, 250 (repr.); L. Binyon, *Catalogue of Drawings by British Artists* . . ., iv, London, 1907, 110, No. 1
Trustees of the British Museum

The undated lithograph by L. Haghe after this drawing is inscribed: *Drawn by me in the Print Room of the British Museum. J. T. Smith.* Smith, best known for his *Nollekens and his Times*, was Keeper of Prints and Drawings at the British Museum from 1816 to 1833, and the portrait probably shows Turner at the time of Ruskin's first interest in him, i.e. about 1832. They did not meet until eight years later, when Ruskin wrote in his diary for 22 June: 'Introduced to-day to the man who beyond all doubt is the greatest of the age. . . . Everybody had described him to me as coarse, boorish, unintellectual, vulgar. . . . I found him a somewhat eccentric . . . English-minded-gentleman: good-natured evidently, bad-tempered evidently . . . the powers of the mind . . . flashing out occasionally in a word or a look' (*Praet.*, ii, *iv*, §66).

S. W. PARROTT
92 Turner on Varnishing Day (1846)
Signed and inscribed: *S. W. Parrott from Life*
Oil on panel, 9⅞ x 9 (arched top)
Coll. : H. Bramley
Lit. : L. Cust, 250–1 (repr.); xxx, 230 (repr. Pl. 30); xxxv, 572, 574–5
Guild of St. George

Turner touched up his exhibition pictures on the Academy walls even before the official institution of three 'Varnishing Days' in 1809. His practice of complete transformation became legendary in the eighteen-twenties, and Ruskin noted that he was suspected of having a fully painted picture under a film of indefinite forms, which he then proceeded to remove. For the artist, who referred significantly to 'Painting Days', these were a social as well as an artistic occasion, when he could criticize, and even modify, his colleagues' work. He attended them in the year of his death, even though he did not exhibit. Parrott's portrait has been dated variously 1846 and 1848, but the format of the canvas on which Turner is working corresponds most closely to the *Undine giving the ring to Masaniello* or the *Angel Standing in the Sun* (Tate Gallery, Nos. 549, 550), both exhibited in the earlier year. It has been suggested that the onlookers are H. W. Pickersgill and Sir Martin Archer Shee, but though Pickersgill, like Parrott, had a picture hung near Turner's in 1846, Shee did not exhibit then or in 1848. Ruskin regarded this as the period of Turner's decline (xiii, 167). Another sketch of Turner varnishing, by Thomas Fearnley (exhibited Council of Europe, *Romantic Movement*, 1959 (133; repr.)), in a private collection in Norway, appears to be of the same date. (See W. Thornbury, *Life of J. M. W. Turner, RA*, 1904, 298, 313, 326–8; vii, 248; G. D. Leslie, *The Inner Life of the Royal Academy*, 1914, 144–8; W. T. Whitley, *Art in England 1800–20*, 1928, 103, 140–9; Finberg 1961, 47, 295–6, 310–11, 351–2, 366, 416–7, 427–8.)

93 SAMUEL ROGERS. *Italy: A Poem.* 1830
2nd (illustrated) ed. London (Cadell)
Lit. : iii, 242, 365*n.*, 433–4, xiii, 375–6, xxi, 212–4, xxxiv, 96, xxxv, 28–9, 79, 93*n.*, 117, 216; Thornbury, 232; W. G. Rawlinson, *Engraved Work of J. M. W. Turner*, i, 1908, *l–lv*, ii, 1913, Nos. 348–72; *The Italian Journal of Samuel Rogers*, ed. J. R. Hale, 1956, 110–1; 128; *Diaries*, 273, 597, 643; Finberg, 1961, 304
Education Trust, Bembridge School

Rogers decided to produce an illustrated edition of his Italian poems even before the failure of the second part of the first edition in 1828. The singularly happy collaboration of the poet, Turner, Thomas Stothard (among others) and the engravers, produced a book which contained, for Ruskin, some of Turner's best work in which he had, uncharacteristically, caught the true spirit of Italy. The gift of a copy in 1832, by introducing him to Turner, changed 'the entire direction' of Ruskin's 'life energies'. He also appreciated the poems, but was embarrassed at having to reveal to the poet, whom he met in 1842 or 1844, that he 'knew more of the vignettes than the verses'. He found in the *Italy* series much geological accuracy and 'Truth of Clouds', and preferred the engravings to the more summary drawings (British Museum, T.B. CCLXXX 143–66, 193–4) which sometimes ignore the sky; in the 1860s he saw elements of evil in these.

94 [REV. JOHN EAGLES, MA] Review of the Royal Academy Exhibition, 1836, in *Blackwood's Edinburgh Magazine*, xl (October 1836), 549–56
Trustees of the British Museum

Eagles's anonymous castigation of Turner's *Juliet and her Nurse*, *Rome from the Aventine*, and *Mercury and Argus* (mainly for their fantastic colour) was hardly exceptional in contemporary Turner criticism and recalls, curiously, eighteenth-century judgments of Turner's early model, Loutherbourg. Turner was seen as the ringleader of the high-keyed colourists, yet in the same review the *Opening of the Sixth Seal* by Francis Danby—a painter of similar tendencies—was praised for its perfection of effect and colour, perhaps because it was unashamedly a fantastic subject. John Eagles was a frustrated landscape painter-turned-prelate, who had painted in the Gaspard Poussin and Salvator Rosa tradition, and published etchings after Gaspard in 1823. He contributed, mainly on art, to *Blackwood's* from 1833 until shortly before his death in 1855. The review is important chiefly in that it aroused Ruskin's 'black anger' and lifelong advocacy of Turner. *Juliet and her Nurse* was the chief object of the attack and of Ruskin's defence. The review complained, among other things, that Turner had compounded the scene from different views of Venice thrown together 'higgledy-piggledy'. Ruskin explained that it was an accurate view of the south-west corner of the Piazza S. Marco, although he did not try to account for the migration of Juliet and her attendant from Verona.

95 JOHN RUSKIN. Reply to *Blackwood's*. Contemporary transcript. 1836
In volume
Beinecke Rare Book and Manuscript Library, Yale University

How immediate an effect *Blackwood's* attack had on Ruskin is shown by the date (1 October 1836) on this transcript. This first defence of his 'earthly master' was, he claimed, 'the first chapter of *Modern Painters*', and contained all the seeds of his subsequent interpretation: imagination based on truth. The original manuscript appears to have been sent with *Juliet* to Munro of Novar, the purchaser (cf. following entry); all trace of it had been lost at Brantwood by 1886, and the text of the letter remained unknown until this copy in a contemporary (? female) hand was discovered by Cook and Wedderburn. The notebook is an early one which Ruskin used for his poem on the 1830 tour of the Lakes, *Iteriad*, written in the winter of 1830–1. (See II, 532 (No. VII), III, 635–40, XXXV, 217 and Finberg 1961, 363–4.)

96 J. M. W. TURNER. Letter to Ruskin, dated 6 October 1836
Trustees of the British Museum

Add. MS. 50119, f. 101. Ruskin's letter to *Blackwood's* was sent, at the suggestion of his father, for approval to Turner, who dissuaded him from publishing it. Turner's reply, addressed simply to 'J.R.', is endorsed by Ruskin (1880) on the back: 'The first letter I ever received from Turner, thanking me for a letter in defence of his picture of *Juliet and her Nurse*, the first I ever wrote about his works.' Turner's indifference to his critics and his bantering adoption of their phrases are typical of his letter style. The signature has been cut out. (See XXXV, 218 and Finberg 1961, 364.)

J. M. W. TURNER
97 Gosport. *c.* 1830–1
Water-colour, 11¼ x 16½
Coll. : T. Griffiths; Ruskin; P. A. Murray
Exhib. : Moon, Boys & Graves, Pall Mall, 1833; FAS 1878 (37)
Lit. : III, 409, XIII, 439–40, XXXV, 254–5; *Letters from Venice*, 155; Finberg 1961, 496
Engr. (1831): R. Brandard, *England and Wales*, I (Rawlinson, I, No. 252)
Mr P. A. M. Murray

Turner was at Gosport in the early eighteen-twenties (T.B. CCVII), but this drawing seems to date from about a decade later. It was Ruskin's second Turner water-colour and, as he wrote from Venice to his father in 1852, the 'finest sky' in their collection. Later he was less complimentary about the drawing of the 'very definitely terrestrial and marine' figures. He was on vacation from Oxford when it was acquired in 1839, and he recalled in his autobiography that his 'chief recreation, after Greek and Trigonometry in the nursery-study [was] to go down and feast on my "Gosport" '.

J. M. W. TURNER
98 Aesacus and Hesperie. 1819
Liber Studiorum, Part 13, preparatory drawing
Sepia wash, over etching, 7 x $10\frac{3}{16}$
Coll. : T.B., CXVIII L
Lit. : *Liber Studiorum*, introd. C. F. Bell, 1904, 8–9; III, 586, XIII, 462, XXI, 224, XXXIV, 538–9; A. J. Finberg, *History of Turner's 'Liber Studiorum'*, 1924, No. 66, 263–4 (repr. 262); *Letters from Venice*, 199
Trustees of the British Museum

Ruskin held this to be the finest plate in the *Liber*, particularly on account of the tree-drawing, where the borderline between portraiture and imagination was impossible to trace. His suggestion that the design derived from a vignette in Vol. III of Sir Samuel Garth's edition of Ovid's *Metamorphoses* (1794), 'even to the angular disposition of the tree trunks', remains unconvincing. Here, as in several other plates, Turner made his working drawing over the etching at the suggestion of the engraver, F. C. Lewis, who had already suffered from the discrepancies between Turner's original drawing and his etched outline.

J. M. W. TURNER

99 Aesacus and Hesperie, 1819

Engraver's proof, lettered, but without initial H and before diagonal rays of light from upper left. Lettered with title and: *Drawn, Etched and Engraved by J. M. W. Turner, Esq. RAPP Pub. Ja.* 1 1819 . . . *Vide Ovid Metª Book XI.*

Mezzotint, 8¼ x 11⅞

Coll. : Dr John Percy.

Victoria and Albert Museum

Ruskin owned a proof of the first state similar to this one.

J. M. W. TURNER

100 Mount Lebanon and the Convent of St. Antonio. *c.* 1835

Water-colour, touched with pen and ink, 5¾ x 7 13/16

Coll. : Ruskin

Lit. : *Provisional Cat., University Galleries*, Oxford, 1891, 61, No. 34; III, 454, VII, 191–2; Rawlinson, II, 1913, 308, No. 584

Engr. : W. Finden, *Landscape Illustrations of the Bible*, 1835–6, Vol. I.

Visitors of the Ashmolean Museum, Oxford

Ruskin found in the geological features of this drawing 'a keen love of the pure unmodified truth', though he knew that it was not made from nature but after a sketch by C. Barry, the tracing from which was in the C. Mallord Turner collection. In one of his rare pronouncements on the meaning of his work, Turner revealed to the Rev. W. Kingsley that the present drawing and the *Sinai* for the same series were conceived as representing respectively the Law and the Gospel. Ruskin disapproved of the distinction, though he admired the work.

J. M. W. TURNER

101 Splügen Pass. 1842

Water-colour, 11¼ x 17⅞

Coll. : H. A. J. Munro; Ruskin; Severn; A. T. Hollingsworth (1929)

Exhib. : FAS 1878 (interpolated) and 1900; RA Winter, 1886 and 1901; Guildhall, 1899

Lit. : IV, 344, XII, 480–1, 487–8, 519, XXXV, 309, XXXVIII, 362–3; C. R. Grundy and F. Gordon Roe, *Cat. of Pictures & Drawings in the Nettlefold Collection*, IV, 1938, 36–7 (repr.); *Diaries*, 273; *Letters from Venice*, 145

Engr. : Wedmore, *Turner and Ruskin*, 1900, II, 298

Mr Frederick Nettlefold

One of four finished Swiss drawings shown by Turner to the dealer Griffiths in 1842 as samples of a proposed series of ten. Turner possibly thought it the finest; certainly for Ruskin it was priceless—'the best Swiss landscape yet painted by man'. He saw it at Munro's in 1844, with the *Zürich*, and 'made myself very unhappy . . . : I shall have them some time, however, if I live'. But it was not until 1878 that he was able to own the *Splügen*, through the generosity of his friends (see No. 102). The view of the Alpinist Douglas Freshfield that the subject is not Splügen, but in the Rhine valley may be discounted by reference to inscribed sketches from Turner's 1841 Swiss tour (T.B. CCCXXXVIII; cf. also CCCXXXVI, CCCXLIV, 86 and 91, CCCXLIV, 277). Turner has, however, omitted the village.

102 Printed request for subscriptions for the purchase of Turner's *Splügen Pass*. 1878

Pierpont Morgan Library, New York

A group of Ruskin's friends, among them Henry Acland, William Cowper-Temple and John Simon, issued this appeal during Ruskin's serious illness in 1878 and while the exhibition of his Turner collection was on view at the Fine Art Society's galleries. The drawing was given to him in May and was then added to the exhibition, which already included a Swiss tinted print of the subject (2B). Ruskin's father had refused to buy it for him in 1842, when Munro obtained it for 80 gns., and they later failed to secure it when it was available for £400. The appeal raised 1,000 gns., which was the price paid.

J. M. W. TURNER

103 Coblentz. 1842 Plate 5

Water-colour, 11 15/16 x 18⅜

Coll. : Ruskin; J. F. Haworth; with Knoedler (1921); Mary Hanna (by 1933)

Exhib. : FAS 1878 (62)

Lit. : W. Armstrong, *Turner*, 1902, 247; IV, 344, XIII, 454, 481–3, 555*n.*, XVII, 167–8, figs. 32, 34–5, XXX, 38; *Letters from Venice*, 113

Engr. : Wedmore, *Turner and Ruskin*, 1900, II, f.p. 338

Cincinnati Art Museum, Ohio

Coblentz was painted for Ruskin in 1842 from sketches probably of 1841 (especially T.B. CCCLXIV, 286; CCCXLIV, 2), one of which was in Ruskin's own collection (exhibited FAS 1878 (8)). The subject had been familiar to Turner since 1817 (CLXI, 6a–7, CCXVIII, 137a (1826), CCLXXXIX, 6a–7, CCCXC, 88–90 (1834), CCXCVI, 16a–17a, 47 (1837–40)), and he produced what Ruskin called a 'popular' drawing, perhaps on account of its 'rainbow' colour. It was, he wrote, 'probably the best example now existing of his style at the period when its fulness of colour rendered all representations of the pictures impossible by engraving.' Yet it was for the treatment of the bridge-composition that he recommended it to students and he saw far more even than this in its 'sunset' character which 'marks the efforts of the soul to recover itself, a peculiar calm and return of the repose or youthful spirit preceding the approach of death'. Turner still had an active decade to live.

J. M. W. TURNER
104 Fluelen, Lake of Lucerne. *c.* 1842/5
Water-colour, 11½ x 18¾
Coll. : Rev. C. U. Barry; Mrs P. G. Hewitt; R. Brocklebank; Grace R. Rogers; W. Wedgewood
Exhib. : Guildhall, 1899; Boston, Mus. of Fine Arts, 1946; Toronto, Nat. Gall., 1951; Ottawa, Nat. Gall., 1952; Indianapolis, J. Herron Art Inst., 1955; Dayton Art Inst., 1956
Lit. : W. Armstrong, *Turner*, 1902, 264; Art Assoc. of Indianapolis, *Turner in America*, 12–25 Nov. 1955, No. 47 (Pl. 47); Cleveland *Bulletin*, IX, 1954, 201–3 (where H. A. Munro is confused with Dr Thomas Monro, and the present drawing with one of the same subject formerly in the Ruskin collection and last traced with Thomas Kennedy of Leeds in 1882); cf. also XIII, 459–60, 476*n.*, 600, and Pl. XXIV, XXVI, 155; *Diaries*, 743
Engr. : Wedmore, *Turner and Ruskin*, 1900, II, f.p. 294
Cleveland Museum of Art, Ohio, Mr and Mrs H. Maclatt Fund

Turner had made a drawing of this subject for Walter Fawkes of Farnley after his first Swiss tour in 1802 (cf. T.B. LXXVI, 41), but the immediate source for the present drawing is among sketches made in 1841 (especially T.B. CCCLXIV, 381; cf. also CCCXXII, 28; CCCLXIV 282, 331). It is a variant, taken from the opposite side, of a drawing made for H. A. Munro and acquired by Ruskin in exchange for *Altorf* and *Brunnen*. Ruskin visited Fluelen in 1852 and noted that in order to take these views, Turner 'supposes himself in the air', but the painter's accuracy of detail enabled Ruskin to use his drawing to illustrate a lecture on geology.

105–6 J. J. RUSKIN. Two letters to Ruskin, dated London, 19 and 21 February 1852
Lit. : XIII, *xxvii–viii*
Education Trust; Bembridge School

Bem. MS. L.4. The neglect and dilapidation of Turner's house and gallery towards the end of his life became a legend and the subject of considerable concern to his friends and admirers. Access was difficult and this doubtless fostered an exaggeratedly pessimistic idea of the condition of the pictures and drawings, to which J. J. Ruskin's second letter is a valuable corrective. Certainly Turner was himself aware that his works were badly kept; and he once remarked that his interest in them declined after the original impetus had died (*Letters*, II, 14). That he did not always feel this is suggested by the circumstances and existence of the Turner Bequest. It is probable that more drawings suffered from neglect by their subsequent custodians than from the painter's own indifference. J. J. Ruskin was a constant, if sometimes over-exacting supporter of his son's enthusiasm for Turner, and Ruskin's letters from Venice outlined a series of elaborate plans for the purchase and arrangement of Turner's collection.
(See A. MacGeorge, *W. L. Leitch*, 1886, 81–6; Thornbury, 1904, 362–6; *Letters of Dr John Brown*, ed. Brown and Forrest, 1909, 333–4; Finberg, 1961, 439, repr. Pl. 23.)

J. M. W. TURNER
107 Bolton Abbey. *c.* 1825/7
Signed: *J. M. W. Turner RA*
Water-colour, 11 x 5½
Coll. : Ruskin; J. Orrock (1904)
Exhib. : FAS 1878 (44) and 1901; FAS 1901 and M. 1904 (166)
Lit. : III, 586, repr. Pl. 5, figs. 1 and 3, and Pl. 12, V, 161–4, VI, 304–8, repr. P. 12a, VII, 485, XIII, 444, XV, 75*n.*; A. J. Finberg, *Turner's Sketches and Drawings*, 1911, 109–11 (see Pls. LXIV and LXV); *Letters from Venice*, 199; Finberg, 1961, 297
Engr. : (1827) R. Wallis, *England and Wales* (Rawlinson I, 212)
Trustees of the Lady Lever Art Gallery, Port Sunlight

This drawing, based on a sketch of about 1815 (T.B. CXXXIV, 81–2), has been given variously by Finberg to *c.* 1825 and 1827, when it was engraved. Ruskin admired and recommended it as an example of fine tree drawing—in contrast to Constable's—of running water 'never attempted at all before him [Turner]', and of mountains. He had a detail, etched by himself, mezzotinted by Lupton to illustrate the geological formation of precipices in Volume IV of *Modern Painters*, but later he regretted 'the exaggeration of mountain scale which he [Turner] admitted to fulfil the strength of his mental impression'.

108 J. M. W. TURNER. *The Harbours of England. Engraved by T. Lupton from drawings . . . by J.M.W.T.; with text by J. Ruskin.* 1856
1st ed. London (Gambart)
Education Trust, Bembridge School

Ruskin recognized that Turner's work was to be appreciated in series; this is as true of the engraved works as of the early *Salisbury* and *Fonthill* and the late *Ehrenbreitstein* and *Righi* groups of drawings. The Turner Bequest itself is a permanent reminder of this intention of the painter. Thus it is hardly surprising that Ruskin's first major Turnerian work after the artist's death was the re-issue of and commentary on a series of twelve marine subjects engraved in mezzotint by Thomas Lupton in 1826–8 as the *Ports of England*, which had remained unsuccessful. In its new form the book ran into three editions in three years, and followed Thomas Miller's *Turner and Girtin's Picturesque Views Sixty Years Since* (1854) as one of the most important posthumous publications of engravings after Turner. (See XIII, *xix–xxii*, *lvii–viii*, 1–76.)

J. M. W. TURNER
109 Sheerness. *c.* 1826–8
Water-colour, 6¼ x 9$\frac{7}{16}$
Coll. : T.B. CCVIII T
Lit. : XIII, 10, 58–9, repr. Pl. V; Rawlinson, 1913, II, 361, 377–8, No. 783
Engr. (1828): T. Lupton, *The Ports of England* (Part III, Pl. 5); repr., *The Harbours of England*, 1856
Trustees of the British Museum

Turner was at Sheerness in 1806 (T.B. XCIX 56a) and 1821 (CXCIX 11a–12), but his sketches of those dates have little to do with this drawing, although sketches CCIII 1 and CCVI 6a (1822–3) do seem to be related to it. Ruskin found this drawing to be 'one of the noblest sea-pieces which Turner ever produced . . . the sky is quite one of his best', and noted that the rather sombre colour-scheme made it unusually suitable for engraving, which was also helped by the similarity of size (the *Sheerness* engraving measures 6⅛ x 9⅓). Not that the design remained unmodified; note, for example, the new white accent of the seagull in the engraving, and the sharper treatment of the buoy.

J. M. W. TURNER
110 Jericho. *c.* 1835
Water-colour over pencil, with some penwork, 4$\frac{13}{16}$ x 7¾
Coll. : Ruskin
Lit. : *Provisional Cat.*, *University Galleries*, Oxford 1891, 61, No. 33; XIII, 42, XV, 76*n.*, 217; Rawlinson, II, 1913, 305, No. 576
Engr. (1855): W. Finden, *Landscape Illustrations of the Bible*, 1835–6, I
Visitors of the Ashmolean Museum, Oxford

Turner's tracing from a sketch of this subject by the Rev R. Masters was in the collection of C. Mallord Turner. Ruskin praised and recommended the drawing to students for its architecture, light effects and treatment of mountains. Of the method of work he noted, 'Though he [Turner] would draw Jerusalem from some one else's sketch, it would be, nevertheless, entirely from his own experience of ruined walls.'

J. M. W. TURNER
111 The Wreck Buoy. *c.* 1808 and 1849
Oil on canvas, 36½ x 48½
Coll. : H. A. J. Munro; J. Graham; G. Holt
Exhib. : RA, 1849 (81); Glasgow, 1878; Guildhall, 1899; Brussels, 1929; RA, Winter 1934 (378) and 1962 (185)
Lit. : B. Webber, *James Orrock*, R.I., 1903, I, 97; XIII, 41; Thornbury, 1904, 105; RA *Commem. Cat. of Exhib. of British Art*, 1935, 101; Finberg, 1961, 425, 510
Engr. : Wedmore, *Turner and Ruskin*, 1900
Walker Art Gallery, Liverpool, Holt Bequest

Apparently an early work, borrowed from Munro of Novar and repainted in six days for the 1849 Academy exhibition (cf. also *The Hero of a Hundred Fights* (Tate Gallery, 551), exhibited in 1847), this marine was for Ruskin 'the last oil picture which he painted, before his noble hand forgot its cunning'. He felt the painter's mind had broken down in 1845, which is at least doubtful, but certainly Turner was to exhibit only four more oils before his death. James Orrock noted that Turner had neglected to invert the colour sequence in the second arc of the double rainbow.

112 JOHN RUSKIN. Catalogue of the Turner Sketches in the National Gallery, 1857
1st ed. London (privately printed)
Education Trust, Bembridge School

'I've got all the Turner sketches in the National Gallery to arrange—19,000', wrote Ruskin to Charles Eliot Norton on 5 December 1857, 'of these some 15,000 I had never seen before. . . . Besides this I have to plan frames—measure—mount—catalogue, all with a single head and double hands only.' This immense undertaking, which J. J. Ruskin told Norton took him seven months but in fact took nearly two years (1856–8) with the help of George Allen, was at least a partial fulfilment of the schemes Ruskin had projected after hearing of Turner's death in 1851, and of the painter's bequest to the nation. The work, which included setting 400 sketches and drawings in specially constructed mahogany stands, was inevitably exhausting, and the pace led to errors of judgment and the consigning of many fine, if slight, notations to a limbo from which they were resurrected only by the work of the late A. J. Finberg from 1905 to 1909. Yet it was a basis for all subsequent arrangements of the sketches and drawings, and produced a series of catalogues by Ruskin of which the present one, published in an edition of 100 copies for private circulation, was the first. The catalogue arranges 100 drawings and sketches in a series 'illustrative of a supposed tour up the Rhine, and through Switzerland, to Venice and back', and shows where Ruskin's chief Turnerian interests lay. It is notable, too, for its preface, which maintains that the sketches are 'in some respects more valuable than Turner's finished drawings or his oil pictures, because they are the simple records of his first impressions and first purposes . . .'. (See VII, 3–5, XIII, *xxxii–xxxix*, 185–226, 317–325; *Letters*, I, 57–8, 62; A. J. Finberg, *A Complete Inventory of the Drawings of the Turner Bequest*, 1909, I, *v–xi* and *passim*.)

J. M. W. TURNER
113 Via Mala. 1816–9?
Drawing for an unpublished plate for the *Liber Studiorum*.
Pen and sepia wash, highlights scratched out, 8½ x 10
Coll. : Sir J. Duveen; T. B. CXVIII S*
Trustees of the British Museum

See note to No. 115.

J. M. W. TURNER
114 Via Mala. *c.* 1816–9
Etching for an unpublished plate for the *Liber Studiorum*, 7$\frac{5}{16}$ x 10¼
Coll. : H. Vaughan
Trustees of the British Museum

See note to No. 115.

J. M. W. TURNER
115 Via Mala. *c.* 1816–9
Unpublished plate for the *Liber Studiorum*
Engraver's proof before letters; engraved by H. Dawe, 7 x 10¼
Coll. : W. G. Rawlinson
Lit. : V, 296, VI, 40 (repr. figs.), XV, 99*n.*; XX, 155–6, repr. Pls. B and C, XXI, 96, 225; A. J. Finberg, *The History of Turner's 'Liber Studiorum'*, 1924, *lv–lvi* and No. 78
Trustees of the British Museum

This plate, also known as the *Swiss Bridge, Mont St. Gothard*, and *Devil's Bridge*, derives from a sketch made by Turner in 1802 (T.B. LXXV, 34; cf. also XIII, 371). The plates with which it is associated appear to have been engraved between 1816 and 1819 (cf. T.B. CXLIII and CLXIX). Finberg has doubted Turner's authorship of the etching, accepted enthusiastically by Ruskin as the second best in the *Liber* (after the *Stork and Aqueduct*, Finberg 83) and 'the grandest piece of rock-drawing . . . in the world', but his argument is unconvincing. Ruskin wrote of the subject itself as 'so terrible . . . that it can . . . suggest no ideas but those of horror to minds either of northern or southern temper', and of its 'wild bridge, cast from rock to rock over a chasm as utterly hopeless and escapeless as any into which Dante gazed from the arches of Malbolge. . . .'

J. M. W. TURNER
116 The Falls of Terni. *c.* 1817
Signed: *J. M. W. Turner*
Water-colour, 8½ x 5½
Coll. : T. Greenwood; J. Dillon; Ruskin; Severn; Miss A. G. Bickham; Hartley Bequest
Exhib. : FAS 1878 (20); Guildhall, 1899 (103)
Lit. : XIII, 425, 605, XX, 285, XXIX, 110*n.*; Finberg, 1961, 253
Engr. : (1819) J. Landseer, *Picturesque Tour of Italy* (Rawlinson, I, 1908, no. 145); (1830) H. Aldard (Rawlinson, II, 1913, No. 343)
County Borough of Blackburn Museums and Art Galleries

About 1817, Turner prepared drawings of Italian subjects for a *Picturesque Tour of Italy*, from sketches made with the *camera lucida* by James Hakewill, who also appears to have provided the painter with his first Italian guide book two years later (T.B. CLXXI; CCCLXVIII B). Ruskin found the present drawing: 'Probably the most perfect piece of waterfall painting in existence. . . . For pure painting of light and mist . . . I know nothing like it.' He also noted the direct, unsponged technique[?], and suggested that the drawing was an example of the attempt to give a 'deceptive resemblance' of the rainbow (Turner, too, noted a rainbow when he first visited the site in 1819 (T.B. CLXXVII, 48)). Ruskin found the auction price of 500 (?565) gns. rather startling when he acquired the picture in 1869; Turner had received 20 gns. for it in 1818. The frame appears to be Ruskin's own, with the original green blind to protect the drawing from light.

117 John Ruskin Sale Catalogue of Pictures and Drawings. Christie, Manson & Woods, 15 April 1869
Courtauld Institute of Art

Ruskin's collection was never entirely static, and this sale of forty of his Turner water-colours, plus the *Slave Ship*, his only large oil (bought in and sold to America in 1872), as well as a smaller number of works by other artists, becomes more understandable if we remember that for Ruskin the possession of Turners, so far from being an investment, was often a form of self-indulgence. The sale does, however, mark the end of Ruskin's most important work on the painter (seeing following entry). The catalogue notes are characteristically frank, and make no concessions to salesmanship, although sometimes the prices realized do not reflect the dealers' confidence in the Ruskinian scale of values. The details of prices and buyers, marked in this copy supplement, and in a number of cases differ from those given in the published version. (See XIII, *liv*, 569–72.)

118 J. M. W. Turner. Notebook. *c.* 1806/08
Holograph
Mr C. W. Mallord Turner

Turner had written verses from his earliest years, and had 'published' in the RA catalogues, probably since 1804 (see Finberg), as well as reciting his own doggerel during his Academy lectures. Sketchbooks dating from the first decade of the nineteenth century are rich in drafts, though the manuscript of the published *Fallacies of Hope* (from 1812), if it ever existed, has not been traced. Ruskin noted the importance of the verses as an attempted expression of the artist's 'chief mental emotion' and for the interpretation of his work. This notebook, used wholly for verses, chiefly shows Turner's attachment to Pope and Thomson, but there are also references to Gray's *Elegy* (fol. 12 *v.*) and Spenser's 'Colin Clout' (fol. 76 *v.*). It was on exhibition at the Tate Gallery, 1907–18. At folios 4 *v.*, 5 *r.* and 6 *r.* are drafts of an *Ode to Discord*, of which another version, beginning:

> 'Discord, dire sister of Ethereal Jove,
> Coeval—hostile even to heavenly love,
> Unasked—at Psyche's marriage feast to share,
> Stung with wrong and envious of the fear:
> Fierce as the noxious blast of wintery skies,
> Raghed oer the vales where Hesperium [?]
>   Garden [lies] . . .'

is in the *Windsor, Eaton* [*sic*] sketchbook (T.B. XCVII, 83–83a), dated by Finberg *c.* 1807, which is perhaps related to the *Goddess of Discord choosing the Apple of Contention in the Garden of the Hesperides* exhibited at the British Institution in 1806 (Tate Gallery 477). There was no caption to this painting and no other related pictures are known. The care with which the artist prepared his verses is demonstrated by the existence of these various drafts and, in the present case, by the numbering of the syllables to control the metre. (See Thornbury, 1904, 204–21; XIII, 159, XXXV, 597*n.*; A. Livermore: 'J. M. W. Turner's unknown Verse-Book' in *Connoisseur Year Book*, 1957, 78–86; Finberg, 1961, 123.)

119 JOHN RUSKIN. *Notes on his Drawings by Turner: Epilogue.* Manuscript. 1878
Education Trust, Bembridge School

This is the last occasion when Ruskin wrote at any length on Turner, and was for the catalogue of his collection shown at the Fine Art Society's galleries in 1878. His serious illness in the early part of the year made writing difficult, and sometimes his remarks are marred by that rather hysterical self-identification with the artist which clouds so many of his later pronouncements. The catalogue went into many and various editions, of which a later one carried this Epilogue, dealing with the circumstances of the painting of Turner's last important Rhineland and Swiss series in 1842 and 1843. From these series the *Coblentz* and the *Splügen* are in the present exhibition (Nos. 103 and 101). Ruskin's corrected proof of this catalogue is also exhibited here (No. 88g). (See XIII, *liv–lv*, *lviii*, 475–85.)

SUMMARY INDEX

Blackwood's: 94–6
Catalogues (J. R.): 112, 117, 119
Harbours of England: 108–9
Italy: 93
Letters: 105–6
Liber Studiorum: 98–9, 113–5
Portraits: 89–92
Turner, other words: 97, 100–4, 110, 111, 116, 118

VII Modern Painters

120 JOHN RUSKIN. *Modern Painters. Volume II. . . . By a Graduate of Oxford. . . .* 1846
1st ed. London (Smith, Elder)
Education Trust, Bembridge School

The first volume (see No. 88d) had appeared in May 1843, when Ruskin was twenty-four, under the title *Modern Painters, Their superiority in the Art of Landscape Painting to all the Ancient Masters proved by examples of the True, the Beautiful and the Intellectual, from the work of Modern Artists, especially from those of J. M. W. Turner Esq., R.A.* He started on the second volume almost immediately and worked hard on it in the autumn, noting his progress in his diary. On 25 November, for example, he writes: 'A capital day. Wrote a first-rate chapter, getting me out of many difficulties . . .' and on 4 January 1844: 'A bad day. . . . My father says I must keep to same size as the other volume—floorer no. 2. My mother asked me if I was not getting diffuse—floorer no. 3. . . .' In the summer of 1845 Ruskin made his first tour abroad without his parents and came back refreshed and full of new ideas in November, to complete the book for publication in the following April. He says in *Praeterita* (II, *x*, §413) that in writing this volume he had 'two distinct instincts' to satisfy: to 'explain to myself and then demonstrate to others' the beauty of organic structure, and to 'explain and illustrate the power of two schools of art unknown to the British public, that of Angelico at Florence and Tintoret in Venice'.

121 JOHN RUSKIN. *Modern Painters, Volume II: Epilogue.* Manuscript, 1883
Fitzwilliam Museum, Cambridge

MS. 332. The epilogue is chiefly autobiographical, explaining 'the temper in which . . . I wrote the second volume of *Modern Painters*, and the extreme prominence given to Tintoret in the closing sections. . . .' It also contains the affirmation: 'I say with pride . . . that it was left to me alone, first to discern, and then to teach . . . the excellency and supremacy of five great painters, despised until I spoke of them—Turner, Tintoret, Luini, Botticelli and Carpaccio'. Ruskin wrote less of Luini than of the four other artists, all of whom are represented in this exhibition, but he made a life-size copy from his *St Catherine* in Milan (now at Oxford; repr. XIX, frontis.), too large for inclusion here (see also note to No. 185).

122 JOHN RUSKIN. *Modern Painters. Volume III. Part IV. Chapter I.* Manuscript of opening passages. 1855
Pierpont Morgan Library, New York

The secret of Ruskin's anonymity had leaked out soon after, if not before, the publication of the second volume of *Modern Painters*. His name appeared on the title page of the third and fourth volumes, followed by the words 'Author of "The Stones of Venice", "The Seven Lamps of Architecture" . . .', a qualification that was dropped in the last volume. In spite of his father's impatience, Ruskin was not ready to start on the third volume until 1855, when it 'got done with somehow' and was published in 1856.

Two engravings used to illustrate *Modern Painters, Volume III:*

123 J. H. LE KEUX, after Ruskin, after Raphael
First Mountain-Naturalism
Lit.: V, 394, repr. Pl. 11

124 J. C. ARMITAGE, after Ruskin, after Masaccio
Latest Purism
Lit.: V, 396, repr. Pl. 13
Mezzotint engravings (engravers' proofs)
Guild of St. George

In Part IV, Chapter XVIII, 'Of the Teachers of Turner', Ruskin traces the emergence of landscape painting, using the first engraving (No. 123) (from a detail of Raphael's *Holy Family* in the Uffizi) to illustrate the representation of atmosphere, writing 'I copied the trees leaf for leaf, and the rest of the work with the best care I could'. The second illustration (No. 124) is taken from the fresco *The Tribute Money* in the Carmine Chapel in Florence ('The first great innovator was either Masaccio or Filippo Lippi . . . and I know not to whom I may attribute'). 'That background,' Ruskin writes, '. . . is far in advance of all other work I have seen of the period. . . .' He drew the detail etched by Armitage in 1845 (exhibited Coniston, 1919 (48)).

125 JOHN RUSKIN. *Modern Painters. Volume IV.* 1856
1st ed. London (Smith, Elder)
Education Trust, Bembridge School

A great deal of the fourth volume was written at the same time as the third, and it appeared three months later.

JOHN RUSKIN, after J. M. W. Turner
126 Crests of the slaty crystallines. 1856
Water-colour, 5 x 9
Coll. : Severn
Exhib. : (with No. 127): Coniston 1900 (105); RWS 1901 (86); M. 1904 (146); FAS 1907 (175)
Lit. : VI, *xxvi*, XXXVIII, 250 (No. 652)
Mr C. W. Mallord Turner

A study for the following drawing (see note to No. 128).

JOHN RUSKIN, after J. M. W. Turner
127 Crests of the slaty crystallines. 1856
Pen and brown ink, with touches of water-colour, 5 x 8½
Coll. : Severn
Exhib. (with No. 126): Coniston 1900 (105); RWS 1901 (86); M. 1904 (146); FAS 1907 (178)
Lit. : VI, *xxvi*, XXXVIII, 250 (No. 653)
Mr C. W. Mallord Turner

Drawing for the etching exhibited here (No. 128; see note). Ruskin describes it as 'a careful translation into black and white' of the left-hand upper part of Turner's drawing *The Pass of Faido*. In *Modern Painters*, II, Ruskin says 'Turner is as much of a geologist as he is of a painter', not because he made any special study of the subject, but because of his capacity to seize the essential form and character of geological formation (III, 429).

JOHN RUSKIN, after J. M. W. Turner
128 Crests of the slaty crystallines. 1856
Signed and dated: *J. Ruskin* 1856 and numbered: 4
Etching
Lit. : VI, *xxvi*, 269–70, repr. Pl. 37
Guild of St. George

Etched as an illustration to *Modern Painters*, IV. It is a detail from Turner's *Pass of Faido*, a drawing which Ruskin commissioned from the artist in 1843 and which is now owned by Lord Glentanar. Ruskin made use of this drawing to analyse Turner's approach to mountain landscape, first making a series of studies of the actual spot in 1845. From these he etched a topographical outline (repr. VI, Pl. 20). He then made the water-colour and the pen drawing, of the upper left portion of Turner's drawing, shown here (Nos. 126–7), from the last of which he made the present etching. He also made a diagrammatic sketch of the same portion (repr. VI, fig. 70) and a reduced copy of the whole composition from which he made the etching reproduced VI, Pl. 21. Finally, he copied the central portion of Turner's drawing to be engraved as the frontispiece. 'The present etching,' he writes, 'was prepared for future mezzotint and looks harsh in its present state. . . .'

129 JOHN RUSKIN. *Modern Painters. Volume V. Part VI. Chapter I.* Manuscript of opening passages, with pen and ink sketch on *verso*
Pierpont Morgan Library, New York

The years that intervened between the publication of the fourth volume of *Modern Painters* (1856) and the fifth, which appeared in 1860, were occupied with the cataloguing of the Turner sketches, *Academy Notes*, and studying the Venetian painters at Turin, Berlin, Dresden and Munich, besides numerous other activities. Although parts of the manuscript were written earlier, the greater proportion was composed in the winter of 1859–60.

JOHN RUSKIN
130 Oak spray in winter, seen in profile: 'The Dryad's Waywardness.' Before 1860
Inscribed: *by itself*
Water-colour and body-colour, 9¼ x 13¾
Exhib. : M. 1904 (63(part))
Lit. : VII, 94, repr. Pl. 59, XXI, 98, 291 (Ed. 265), XXXVIII, 271 (No. 1222)
Visitors of the Ashmolean Museum, Oxford

One of three studies of an oak spray at Oxford used as illustrations to *Modern Painters*, V. The one shown here was engraved by R. P. Cuff, the others (*The Dryad's Toil* and *The Dryad's Crown*) by C. Armitage. Ruskin believed that 'subdued purple' and grey tints were the best basis for engraving; the inscription is probably a direction to the engraver.

131 JOHN RUSKIN. *Modern Painters: Epilogue.* Proof. 1888
Mrs John Basset Prynne

Written at Chamonix on 16 September 1888. Ruskin wrote in his diary on that day: 'Y[esterday] in the evening, K[athleen]'s lovely letter—after a day of feverish heat and rather failure—gave me a night of perfect rest . . . have just written the last clause of the Epilogue to *Modern Painters*, in the perfectest light of Mont Blanc, after being at Mass . . .' (*Diaries*, 1149). The proof is endorsed by the lender (formerly Kathleen Olander): 'sent to me from Chamouni, just as the crisis was approaching'. The epilogue was published in the fifth volume of the first complete edition of *Modern Painters* (G. Allen); the date of publication is given as 1888 on the title page but the edition was not issued until 1889.

VIII Favourite places

'*. . . there have been, in sum, three centres of my life's thought, Rouen, Geneva, and Pisa. All that I did at Venice was bye-work. . . . But Rouen, Geneva and Pisa have been tutresses of all I know, and mistresses of all I did, from the first moments I entered their gates*' (*Praet.*, I, *ix*, §180).

132 'Flora of Chamouni': an album of pressed flowers, with notes in Ruskin's hand. 1844
Education Trust, Bembridge School

Forty years before the words quoted above were written, Ruskin wrote in his diary that Venice and 'Chamouni' were his 'two homes of Earth' and adds: 'Geneva, when I spoke of it with them [Rouen and Pisa], is meant to include Chamouni'. Some of his earliest geological studies were made at Chamonix, which he first saw at the age of fourteen and visited again and again. He hoped to settle there and made plans to harness its waters, and it was there that he wrote *Unto this Last*. On his last stay, in 1888, he wrote, 'beneath the cloudless peace of the snows of Chamouni', the epilogue to *Modern Painters*, 'the book which their beauty inspired and their strength guided. . . .'

JOHN RUSKIN
133 View of Mont Blanc from Mornex. 1862
Inscribed (below): *View from my window, Mornex, where I stayed a year*
Water-colour and body-colour, 10¼ x 14¼
Coll. : Cunliffe; Barton
Exhib. : RWS 1901 (222)
Lit. : XXXVIII, 268 (No. 1149), repr. XVII, Pl. 5
Abbot Hall Art Gallery, Kendal

Ruskin seems to have made few drawings of Geneva (only three are recorded in *Works*) but he loved the surrounding country and spoke of Mont Blanc as 'a sight that always redeems me'. During the year he spent at Mornex (1862–3) he lived first at the Villa Gaullieur and then in a cottage nearby.

JOHN RUSKIN
134 Schaffhausen: Falls of the Rhine. *c.* 1842
Water-colour, pen and ink and body-colour, on cream paper, 13½ x 19
Coll. : C. E. Norton; Sachs
Exhib. : Boston and New York, 1879 (28); Harvard, 1909–10 (2)
Lit. : XIII, 583, XXXVIII, 281 (No. 1496), repr. XXXVII, Pl. 14; *Letters*, II, 75 and *n.*; P. H. Walton in *Harvard Library Bulletin*, XIV, No. 2 (Spring 1960), 269, repr. Pl. IIIa
Fogg Art Museum, Harvard University, Cambridge, Mass.

In a letter to C. E. Norton (see following entry), Ruskin writes that this drawing was 'the only one I ever saw Turner interested in. He looked at it long, evidently with pleasure, and shook his finger at it. . . .' Norton states in *Letters* (II, 75) that it was 'made probably as early as 1843. It is a fine study, of which Ruskin had lost sight, and which turned up for sale in New York, where I obtained it.' Ruskin did not go to Schaffhausen in 1843, so it was probably made in the previous year; Ruskin himself says that he made it at the same time as he wrote of the Falls in *Modern Painters*, I (i.e., 1842). Mr Walton points out that Ruskin had not at that time seen Turner's version of the subject and may have adopted the viewpoint from a plate in Beattie's *Switzerland*.

135 Letter to Charles Eliot Norton, dated Assisi, 11 April 1874
Harvard College Library, Cambridge, Mass.
MS. Am. 1088 (6095). See previous entry.

JOHN RUSKIN
136 Cottage near Bellinzona. 1858
Signed, dated and inscribed: *Near Bellinzona J. Ruskin* 1858
Water-colour and body-colour, on buff paper, 8⅞ x 6⅜
Coll. : Spielmann; Whitehouse
Exhib. : M. 1904 (340)
Lit. : XXXVIII, 232 (No. 187), repr. XXXVI, Pl. 16; *Magazine of Art*, April 1900, repr. (col.) f.p. 241
Education Trust, Bembridge School

In 1854, Ruskin made plans to write a history of Switzerland and started making drawings for it in that year, chiefly of Thun. Two years later, he wrote to Lady Trevelyan: 'I have a plan for etching views of seven Swiss towns and bequeathing them to foolish posterity. . . .' He meant to draw Schaffhausen, Lucerne and Thun, Fribourg and Sion, and Bellinzona 'elaborately', to illustrate and explain Turner's 'multitudinous sketches of them' (XXXVI, 244). Ruskin spent the summer of 1858 with Couttet at Bellinzona ('I still think this place the most beautiful I have found among the hills') but 'Couttet being of the opinion that these town views will come to no good', he writes, 'I give . . . [them] all up'. (*Praet.* III, *i*, §12). Whether Couttet was in fact responsible for the abandonment of the history is debatable, but the fact remains that it was never written.

JOHN RUSKIN
137 Fribourg. 1859 Plate 3
Signed and inscribed: *Sketch for etchings of Swiss towns*, 1859. *Signed* 1879. *J. Ruskin*
Water-colour and body-colour and pen and ink on bluish paper, 8⅞ x 11⅜
Coll. : Severn
Exhib. : Boston and New York, 1879 (33); Coniston 1900 (127); RWS 1901 (76)
Lit. : XXXVIII, 253 (No. 744)
Trustees of the British Museum

Ruskin stayed at Fribourg during the 1835 tour and made two drawings. He went again in 1842, when he wrote of the cathedral 'As a work of art, it is nothing': But in 1856 he made at least five drawings there and he loved its towers and 'walls with flexible spines' and used them for illustrations to *Modern Painters*, IV.

JOHN RUSKIN
138 Lauffenbourg
Pen and ink over pencil, on buff paper, 11⅞ x 15⅞
Coll. : Cunliffe; Hodgkinson Smith
Exhib. : Perhaps one of two drawings shown Coniston 1900 (117 and 19: lent Severn)
Maas Gallery, London

Ruskin went to Laufenburg in 1858, when he was working on his Swiss history, but no drawings of it were recorded in his diary. Although the drawing shown here has some affinities with others of 1858, it was more probably made on his third visit in 1863, when he wrote to his father from Baden: 'I am drawing as hard as I can at Lauffenbourg, and getting precious details of all sorts; it is the most wonderful place I ever saw' (XVII, *xxxvi n.*). Six of these drawings are listed in *Works* but the example shown here does not appear to be among them. A drawing of Laufenburg of 1863, owned by Mrs Cunliffe, was exhibited at the Fine Art Society exhibition in 1878 (44R) and at Manchester, 1904 (103), but the description in the 1878 catalogue does not appear to fit the present drawing.

JOHN RUSKIN
139 The Walls of Lucerne
Water-colour and body-colour on blue paper, 14⅛ x 20 3/16
Coll. : W. Gordon
Exhib. : M. 1904 (371); *Drawings* 1960 (30)
Lit. : XXXVIII, 265 (No. 106), repr. V, Pl. G
Education Trust, Bembridge School

This remarkable drawing perhaps dates from 1866, Ruskin's seventh visit to Lucerne. On 18th June he writes in his diary: 'Out at six in fine morning . . . found my great view of Lucerne safe.' Cook and Wedderburn relate this entry to his drawings of the 'walls and towers' and Dr Evans (*Diaries*, 591 *n.*) to a distant view exhibited at Manchester (397). In the introduction to the catalogue of the 1960 *Drawings* exhibition (pp. 6–7) Sir Kenneth Clark gives a vivid description of the present drawing and says that Ruskin, with his love of 'inscape', 'could seldom grasp an object in its totality. His eye focuses on one or two points with such intensity that it seems to be exhausted before it can comprehend the whole, and often a frenzy of emotion ends abruptly, like a piece of oriental music. . . .'

JOHN RUSKIN
140 Capella della Spina, Pisa. 1840
Inscribed: *Sta Maria della Spina, PISA*
Pencil, water-colour and body-colour on blue paper, 13⅞ x 19 7/16
Coll. : Hadfield; Loseby; Witt
Exhib. : RWS 1901 (187); FAS 1878 (13)
Lit. : XXXV, 268; XXXVIII, 274 (No. 1319), repr. IV, Pl. 4
Courtauld Institute of Art, Witt Collection

This drawing was made during Ruskin's first visit to Pisa. Contrary to the phrase quoted under the heading to this section of the catalogue, the town seems to have made no great impact on him when he 'entered' its 'gates', but in December 1840 he records that 'several first impressions on this journey, including those at Pisa', were 'woefully false' (see *Diaries*, 108–9, 119). When he returned to Pisa in 1845, without his parents, but with Couttet as companion, his happiness was intense and he describes the 'monkish discipline' of his days, studying its architecture, or 'merely looking and thinking' (*Praeterita* II, *vi*, §122). He laments that he 'rarely drew' there, but one of his most elaborate architectural drawings of the della Spina chapel was made on this visit (now at Sheffield and at present in a travelling exhibition). The 'restoration' of the chapel in 1872 caused him great distress and he brought back one of its marble columns, which had been torn down and thrown away; it is now at Coniston.

JOHN RUSKIN
141 Sketchbook, 1846
Ruskin Museum, Coniston

Contains sketches and notes made at Pisa, Ferrara, and elsewhere, some of them for *The Seven Lamps of Architecture*.

JOHN RUSKIN
142 The gryphon at the north corner of the west porch of the Duomo, Verona. 1869
Pencil, water-colour and body-colour, 8⅛ x 14

Coll. : Ruskin
Exhib. : RI, *Verona*, 1870 (4); RA Winter, 1960 (252); *Drawings*, 1960 (36)
Lit. : XIX, *li*, XXI, 82 (Ed. 82), repr. XX, Pl. D; XXXVII, 712, XXXVIII, 301 (No. 2014)
Visitors of the Ashmolean Museum, Oxford

'Exquisite Verona! . . . so perfect in its parts, so complete in composition.' This was Ruskin's comment in his diary on his second visit in 1841. Later, he paid further tribute: 'though truly Rouen, Geneva and Pisa have been the centres of thought and teaching to me, Verona has given the colouring to all they taught. She has virtually represented the fate and beauty of Italy to me . . .' (*Praet.*, II, *iii*, §140). Nearly a hundred drawings of Verona are recorded in *Works*, and among them three of the Verona 'griffins' (he preferred the ancient spelling). Of the drawing shown here, Ruskin wrote to his mother in June 1869: 'I am getting "quite round" my favourite Griffin. I am painting him on the other side from that I engraved in *Modern Painters* and the marble of him comes all into beautiful orange and grey. . . .' It was used to illustrate the lecture *Verona and its Rivers* (No. 144).

JOHN RUSKIN
143 Verona: Castelbarco tomb, Sta. Anastasia. 1869
Water-colour over pencil, on sheets of paper, laid on canvas, 47½ x 38½ (overall)
Coll. : Severn; Whitehouse
Exhib. : RWS 1901 (218); RA 1919 (130; cat. p. 17); Coniston 1919 (132)
Lit. : XXXXIII, 300 (No. 2006)
Education Trust, Brantwood

Made during the summer of 1869, which Ruskin spent chiefly at Verona and partly at Venice, where he 'discovered' Carpaccio. He worked unceasingly, making drawings of the tombs and of Verona itself, and studying its history. He travelled out with Arthur Burgess and worked with J. W. Bunney who, he writes, was 'doing most lovely work for me—coloured drawings, large—while I myself draw the detail'.

144 JOHN RUSKIN. *Verona and other Lectures . . . with Illustrations from Drawings by the Author. Edited by W. G. C[ollingwood]* 1894
1st (limited) ed. Orpington and London (G. Allen)
Education Trust, Bembridge School

Contains the lecture *Verona and its Rivers*, given at the Royal Institution in February 1870 and published for the first time in the volume shown here. Ruskin at that time contemplated writing a 'Stones of Verona' (he uses the phrase in the lecture, and in letters to his mother from Verona in 1869 he refers to his 'work on Verona' being better, though shorter than the *Stones of Venice* (XIX, *xlvii*)). But he did not carry the idea further and the lecture is confined for the most part to 'massing out' the broad design of its history. The lecture was illustrated by fifty works, divided into three sections, 'Lombard', 'Gothic' and 'The Masters'. In the first was the Duomo 'griffin' shown here (No. 142), in the second a series of drawings and details, mostly of the Scala tombs (the subject of many of his least successful architectural drawings), and in the third the fine *Piazza delle Erbe* of 1841 and *Piazza dei Signori* of 1869 (exhibited *Drawings*, 1960 (4 and 35) and not included here). For the catalogue of the works exhibited in a room adjoining the lecture hall, see following entry.

145 [JOHN RUSKIN] *Drawings and Photographs, illustrative of the Architecture of Verona, shown at the Royal Institution, 4 February* 1870
1st ed. London (privately printed)
Education Trust, Bembridge School

See note to previous entry.

JOHN RUSKIN
146 Lucca: a vineyard walk: lower stonework of tower twelfth century
Water-colour, 12⅝ x 16⅛
Coll. : Severn
Exhib. : RWS 1901 (160); FAS 1907 (161); RA 1919 (37, cat. p. 9); Coniston 1919 (160)
Lit. : XXXVIII, 264 (No. 1055); repr. XXXVII, Pl. 7
Education Trust, Bembridge School

Lucca held a special place in Ruskin's affections, firstly for its revelation to him in 1845 of the structure and meaning of medieval architecture (see, No. 184) and secondly because it housed in the Duomo the 'statue, by Quercia, of Ilaria di Caretto' (see following entry).

W. G. COLLINGWOOD
147 Head of Ilaria di Caretto, from the Jacopo della Quercia tomb in the Duomo, Lucca. 1882
Signed, dated and inscribed: *ILARIA DI CORETTO G. Collingwood. Lucca* 1882
Water-colour and body-colour, 6⅞ x 9⅞
Coll. : The artist
Exhib. : Coniston 1900 (231); M. 1904 (304)
Lit. : XXX, 211
Guild of St. George

This drawing was made under Ruskin's direction. Ruskin himself had made several studies of Ilaria, whom he associated so obsessively with Rose La

Touche; they are all equally unsuccessful. He wrote of her tomb in *Modern Painters* ('It is, I will venture to say, after these forty years of further study, the most beautiful extant marble-work of the middle ages'), in its epilogue, in the *Schools of Florence*, constantly in his diaries and again in *Praeterita*.

JOHN RUSKIN
148 Lucca: Cathedral of S. Martino. 1882
Dated; *S.M. Lucca 30th Sept*. 82
Pencil, brown wash and some water-colour, 4¾ x 7¾
Coll. : Severn; Whitehouse
Lit. : XXXVIII, 263 (No. 1030), repr. XXXIII, Pl. 9
Education Trust, Brantwood

The mount is inscribed in Ruskin's hand: 'Lucca, fast scrawl touched with colour' and 'Drawn for the plan of composition to be done by Henry Newman—who lost himself and me, alike, in his unhappy egotism of ultramarine, Rose Madder & Yellow ochre!—see unlucky drawing sent to Bewdley. J. R. 17th May. 89'. Newman, an American painter, came to Europe in 1869 after reading *Modern Painters*, and settled in Florence. Ruskin commissioned several drawings from him (now at Sheffield); it is not known which is the 'unlucky' one.

JOHN RUSKIN
149 Amalfi. 1841
Inscribed: *Amalfi*
Grey wash over pencil, heightened with yellow and white, on buff paper, 13 x 18
Coll. : Severn
Exhib. : RWS 1901 (122); Coniston 1919 (38)
Lit. : XXXIII, 61, XXXV, 295, repr. Pl. 16, XXXVIII, 226 (No. 61); *Diaries*, I, 163–4; P. Walton in *Burlington Magazine*, CIV (Jan. 1962), 21, repr. fig. 23
Education Trust, Brantwood

This drawing was made during the winter spent abroad with his parents, recovering from a threatened attack of tuberculosis. At that time, he writes in the epilogue to *Modern Painters*, II, he was 'making a series of pencil sketches, partly in imitation of Prout, partly of David Roberts. . . . The sketches, though full of weaknesses and vulgarities, have also much good in them. . . .' Although Amalfi could not be described as one of Ruskin's favourite places (he only went there on this one occasion) he describes it as 'glorious' in his diary, and the rocks 'unrivalled'. Generally speaking, Ruskin did not like the southern half of Italy; he hated Rome and in 1874 he wrote to Joan Severn of Naples that it was 'certainly the most disgusting place in Europe. . . . It combines the vice of Paris with the miseries of Dublin and the vulgarity of New York' (Bem. MS. I.39).

JOHN RUSKIN
150 Amalfi. 1844
Water-colour and body-colour over pencil, 13 7/16 x 19 7/16
Coll. : MacGeorge; P. Hofer
Lit. : Perhaps the drawing listed XXXVIII, 285 (No. 1605; as 'Sunrise on the Rhine'); *Diaries*, 264–6, 268; P. H. Walton, in *Burlington Magazine*, CIV (Jan. 1960), 21–5, repr. fig. 22
Fogg Art Museum, Harvard University, Cambridge, Mass.

Made at Denmark Hill, presumably from the earlier drawing of the same subject (see preceding entry). Mr Walton discusses the transformation of the scene, which he relates to Ruskin's acquisition of drawings by Turner in 1842, which were made from earlier sketches done on the spot (see No. 103). In the epilogue to *Modern Painters*, II, Ruskin refers to making 'absurd and weak' drawings and vignettes in imitation of Turner in 1840–1, but in 1842 he saw and coveted the *Splügen* (No. 101) which, he says, 'afterwards directed . . . all my mountain studies'.

JOHN RUSKIN
151 Abbeville: Street scene. 1848 Plate 13
Signed and dated: *Abbeville*. 1848. *John Ruskin*
Pencil and water-colour, with some penwork, 10⅜ x 17¼
Coll. : Severn
Exhib. : Coniston 1900 (67); RWS 1901 (181); FAS 1907 (122)
Lit. : XXXVIII, 225 (No. 19)
Working Men's College, London

Ruskin describes Abbeville as 'the preface and interpretation of Rouen' and 'an entrance into joy'. 'Here,' he says, writing of his first visit in 1835, 'I saw that art, . . . religion and present human life, were yet in perfect harmony' (*Praet*. I, *ix*, §181). The drawing shown here is unfinished and has recently been cleaned.

152 Photograph by Ruskin of a courtyard at Abbeville. 1838
Guild of St. George

When Ruskin exhibited this photograph in the *Prout and Hunt* exhibition in 1879, he wrote in the catalogue: 'The little photograph . . . was made in 1858 (by my own setting of the camera) in the courtyard of one of the prettiest yet remaining fragments of fifteenth-century domestic buildings in Abbeville' (XIV, 388, repr. Pl. 7). Twenty-two years later, he wrote in his diary that he had found his 'lovely courtyard safe'.

JOHN RUSKIN
153 Abbeville: Church and river; Evening. 1868
Water-colour over pencil, 13⅛ x 19⅝
Coll. : Severn; Whitehouse
Exhib. : RI, *Somme*, 1869 (42); Coniston 1900 (165) and 1919 (125); RWS 1901 (234); M. 1904 (307); FAS 1907 (68)
Lit. : XIX, 276, XXXVIII, 224 (No. 4)
Education Trust, Bembridge School

The Church of St. Wulfran was a favourite subject for Ruskin and twelve drawings and studies of it are recorded in *Works*. The one shown here was one of five exhibited at the Royal Institution to illustrate the *Somme* lecture of 1869. Ruskin wrote in *Praeterita* (I, *ix*, §181). '. . . for cheerful, unalloyed, unwearying pleasure, the getting in sight of [Abbeville] on a fine summer afternoon, jumping out . . . and rushing down the street to see St. Wulfran again . . . are things to cherish the past for—to the end'. In an additional (omitted) passage he adds that part of his pleasure in its Gothic ornament 'depended on my love of all sorts of filigree . . . from hoar-frost to the high clouds' (*cf.* note to No. 157).

154 Sketchbook: Florence, 1872 and 1874, with notes on Abbeville, 1868
Ruskin Museum, Coniston

Florence, like Rome and Naples and to a certain extent Venice, was one of the places which Ruskin hated. When he first went there in 1840 and 1841 he was ill and still sighing for the unamiable Adèle Domecq; he found the Arno 'a nasty muddy ditch' and confessed in his diary to 'grievous disappointment'. Although his writings and lectures show how much thought he gave to Florentine art, he never overcame his distaste for the city and its nineteenth-century inhabitants and he described it in his later years as 'a blackened sepulchre' and a 'place of torment'. The sketchbook is included here for the sketches made at Abbeville in 1868.

JOHN RUSKIN
155 The West Porch of Rouen Cathedral
Pencil, with some water-colour, 30 x 24½
Coll. : E. Burgess
William Morris Gallery, Walthamstow

Ruskin first saw Rouen in 1835 and wrote of the west porch of the cathedral in *The Seven Lamps of Architecture* (1849) as 'the most exquisite piece of pure flamboyant work existing'. This unsigned drawing is not listed in *Works* and the possibility that it was perhaps made by one of his assistants must be considered. The most likely candidate would be Frank Randal, who made many studies at Rouen for Ruskin and at least one of whose drawings of the Cathedral was attributed to him (see XXX, 218), or Arthur Burgess.

156 Photograph of old houses at Rouen, partly demolished
Education Trust, Bembridge School

One of a series taken for Ruskin, perhaps by William Ward in 1867 (see XXXVII, 707), or by Arthur Burgess. The restorations carried out on the ancient buildings, and the demolition of many of the old houses at Rouen, were a cause of great misery to Ruskin, notably in 1848, when Effie wrote to her parents: 'John is perfectly frantic with the spirit of restoration here . . . the men actually before our eyes knocking down the time worn black with age pinnacles . . . and sticking up in their place new stone ones to be carved at some future time.' (James, *Order of Release*, 123.)

157 JOHN RUSKIN. *The Flamboyant Architecture of the Valley of the Somme*. Manuscript, chiefly in Ruskin's hand, the remainder in the hands of his valet Crawley and of Joan Severn. 1869
In volume
Education Trust, Bembridge School

Bem. MS. 42. The opening of the *Somme* lecture reflects Ruskin's sorrow at the changes wrought by restoration at Abbeville since his youth, referring to his beloved St. Wulfran (see No. 153) and its other churches as 'the last of their race'. The lecture is diffuse in its illustrations, embracing 'Titian' (see No. 266), Luini, Meissonier (see No. 356), Frère, William Hunt, Mantegna, Dürer and Turner, besides architectural drawings by Ruskin himself (see No. 153; for the catalogue of the fifty works from his own collection exhibited in a room adjoining the lecture hall, see following entry). In the lecture Ruskin compared the 'corruption' of Abbeville's flamboyant traceries—'a design of lace; not a true or intelligent rendering of organic form'—with the 'entirely powerful and progressive' sculpture of the Scala tombs at Verona, and expressed his views on the moral implications of architecture, concluding that 'the Gothic fell because its wealth was empty and its profusion heartless . . . because it had ceased to be earnest and ceased to be sincere'.

158 [JOHN RUSKIN] *References to the Series of Paintings and Sketches from Mr Ruskin's Collection shown in Illustration of the Relations of Flamboyant Architecture to contemporary and subsequent Art*. 1869
1st ed. London (privately printed)
Education Trust, Bembridge School

Catalogue of the pictures exhibited at the *Somme* lecture. See note to previous entry.

JOHN RUSKIN
159 Sketchbook, 1887–8
Ruskin Museum, Coniston

Includes cloud studies and notes on Beauvais.

JOHN RUSKIN
160 Beauvais: North side of the Church of St. Etienne. 1888
Signed and dated: *9th July 88 J.R.*
Water-colour and body-colour, 5½ x 9
Coll. : Cockerell
Lit. : XXXVIII, 231 (No. 174)
Maas Gallery, London

This drawing and the following one were among the last that Ruskin made. After a year of despondency, in which his love for Kathleen Olander had probably been his only consolation, he went to France with Arthur Severn in June and arrived at Abbeville, 'feeling desperately ill', to find Sydney Cockerell and his friend Detmar Blow staying in the same hotel. They joined forces and went on to Beauvais for a week, after which Cockerell had to leave, saying 'goodnight', Ruskin writes in his diary, 'in cheerful hope for me—in which I amazedly share'. Cockerell relates in *Friends of a Lifetime* (p. 53) that he asked Ruskin for a drawing and was told 'Get me a sketchbook and you shall have whatever I put in it'; thus he 'became possessed of five drawings', which Ruskin signed on Cockerell's last evening. On Ruskin's way back to England, after a prolonged tour with Blow, he was taken ill in Paris and was fetched home by Joan Severn. He only recovered sufficiently to write the last wandering pages of *Praeterita* and then slipped into the slow progress towards death that was to last nearly eleven years. (See No. 361.)

JOHN RUSKIN
161 Beauvais: Corner of the Market Place. 1888
Signed and dated: *Beauvais*, 12 *July JR* 1888
Black chalk, on buff paper, 5¼ x 8¾
Coll. : Cockerell
Lit. : XXXVIII, 231 (No. 17)
Maas Gallery, London

Inscribed on the back of the original frame (? in Ruskin's hand): 'Drawn hurriedly in the rain.' See note to preceding drawing.

SUMMARY INDEX

France: 151–61
Italy: 140–50
Lectures: 144–5, 157–8
Switzerland: 132–9

IX Venice

All works in this section are by Ruskin

162 *The Stones of Venice. Volume the First: The Foundations . . . with illustrations drawn by the Author*. 1851
1st ed. London (Smith, Elder)
Mr C. W. Mallord Turner

The fly-leaf is inscribed: 'J.M.W. Turner Esq R.A. with the Author's affectionate and respectful regards.' When Ruskin published *The Seven Lamps of Architecture* in May 1849 he was already at work on the *Stones*. The first volume was written in Venice in the winter of 1849–50 and on his return he hoped to continue it. But instead he had to take his young wife Effie to 'horrible' parties in London and it was not until the following winter that he could complete it. The second and third volumes were mostly written in Venice, in the winter of 1851–2, and were published in 1853. Ruskin tells us that he was 'forced' into the study of Venetian history by the sight of the Tintorettos in the Scuola di San Rocco in 1845. His theme in the *Stones* was to relate the rise and fall of Venetian architecture to moral and spiritual laws and to show that Gothic Venice had arisen from 'national faith' and 'domestic virtue', while its Renaissance architecture had arisen out of 'a state of concealed national infidelity and of domestic corruption' (XVIII, 443). By the time he had finished the book, he wrote to C. E. Norton in 1859, he had been through 'so much hard, dry, mechanical toil' that he quite lost, before he left it, 'the charm of the place'. Ruskin made some of his most splendid drawings in Venice; he wrote of it in 1841: 'It is the Paradise of cities. . . . This and Chamouni are my two homes of Earth', and in 1877: 'She has taught me all that I have rightly learned of the arts which are my joy.' Nevertheless, he came to look on the city as decadent and wrote in the third volume of *Praeterita*, 'Venice I regard more and more as a vain temptation' (II, III, §57).

Two sketchbooks containing notes for *The Stones of Venice*
163 Notebook. ?1849

164 House book 2. 1849
Education Trust, Bembridge School

Two of seven notebooks at Bembridge. The first of the two shown here contains an inscription: 'my first ideas for the Stones of Venice (—the mathematical part) put down every day as they come into my head in travelling. . . .' The second contains notes and sketches including some of the Palazzo Farsetti.

Two sheets of studies for *The Stones of Venice*:
165 Details of capital and traceries
Inscribed: *No. 48 Palazzo Pisani Dec 7th* and other notes
Pencil, pen and ink and wash, 11¼ x 9⅝ (irregular)

166 Details of relief and arcading
Inscribed: *No.* 182 *San Michele Pavia* and other notes
Pencil and pen and ink, on card, 15 x 11
Coll. : Severn; Whitehouse
Education Trust, Bembridge School

167 Venice: Casa d'Oro. 1845
Signed, dated and inscribed: *Ca' d'Oro. J. Ruskin.* 1845 *Casa d'Oro*
Pencil and water-colour, heightened with white, on grey paper, 13 x 18¾
Coll. : Whitehouse
Exhib. : FAS 1879 (109)
Lit. : III 214*n*., XIV, 436, XXXVIII, 293 (No. 1817)
Education Trust, Bembridge School

Ruskin wrote to his father from Venice in 1845: '. . . it is misery for me to stop here. . . . On the Ca' d'Oro, the noblest palace of the Grand Canal, the stone masons are hard at work, and of all its once noble cornice there remains one fragment only', and two days later: 'You cannot imagine what an unhappy day I spent yesterday before the Casa d'Oro—vainly attempting to draw it while the workmen were hammering it down before my face.'

168 Fondaco dei Turchi
Water-colour, with some penwork, 7 x 9¾
Coll. : Severn; Green
Exhib. : Coniston 1900 (79); RWS (34); M. 1904 (265); FAS 1907 (82)
Lit. : XXXVIII, 296 (No. 1893)
Ruskin Museum, Coniston

A larger drawing of the same subject is reproduced in *Works* (X, frontis.). Ruskin's diaries for the winter of 1849–50 are full of detailed descriptions of his work on the *Stones of Venice* and on 29 November he writes: 'I obtained today for the first time a clue to the whole system of pure Venetian Gothic . . .' and later in the same entry: 'It would be difficult to find anything, in slender proportion, more exquisite than the three terminal arches of the lower arcade of the Fondaco de' Turchi' (*Diaries*, 451–2). The drawing shown here perhaps dates from the same period.

169 Sketchbook, Northern Italy. 1850
Ruskin Museum, Coniston

Contains notes for the *Stones of Venice* and sketches made at Cremona, Verona and elsewhere.

170 Venice: The Grand Canal Plate 9
Pencil, with touches of body-colour, 12⅝ x 18½
Coll. : Whitehouse
Repr. : Whitehouse, *Ruskin the Painter*, Pl. 20
Education Trust, Bembridge School

Mr J. G. Links has identified the view as looking north-west, from water level, just north of the Rialto. The Casa d'Oro is on the right, with the Palazzo Vendramini Calergi beyond, in the middle distance. The first large building on the left is the Palazzo Corner della Regina, with the Casa Pesaro beyond. It is one of several drawings of the Grand Canal, of which the finest is perhaps the one made in 1841, now at Oxford, showing the Casa Contarini Fasan (Ref. 65). Another splendid drawing, which could not be traced for this exhibition, passed through the hands of Goodspeed of Boston (Ruskin sale, Sotheby, 20 May 1931, lot 48) and is perhaps in the United States. The present drawing appears to be fairly late in date, perhaps from the 1870s.

171 Casa Foscari and the Frari. 1876 Plate 7
Dated and inscribed: *Foscari and Frari—left off beaten*. 1876 and signed: *J. Ruskin Brant*. 1879
Pencil and grey wash, heightened with white, 19⅞ x 12⅞
Coll. : Severn; Cunliffe; Hodgkinson-Smith
Exhib. : Coniston 1900 (197); RWS 1901 (109); M. 1904 (96)
Lit. : XXXVIII, 293, No. 1819; *Diaries*, 918–9
Count Brando Brandolini D'Adda

Ruskin records in his diary that he started this fine drawing on 8th December and notes on the 14th: 'Foscari went on badly.' He was working on his copy of the *Dream of St. Ursula* (No. 376) at the same time and two days later he writes: 'Drawings went ill, or at least dragged heavily, yesterday.' Some thirty years earlier he had spent much time on making drawings of the palace for the *Seven Lamps of Architecture*; one of these is now in the Victoria and Albert Museum.

172 Façade of the Casa Badoari. 1877
Water-colour with touches of body-colour and some penwork, 12¼ x 19⅜
Lit. : XXXVIII, 292 (No. 1811)
Mr Michael J. H. Bunney

Given by Ruskin to the wife of his assistant, J. W. Bunney, grandfather of the present owner. An earlier drawing of another aspect of the first floor arcade, *Decoration by disks*, was used to illustrate *Stones of Venice* (IX, Pl. 8). In the Venetian Index Ruskin wrote of the palace: 'A magnificent example of the fourteenth-century Gothic, circa 1310–1320 . . . The building is now a ruin . . .', adding, in a note inserted in the 1881 edition: '1877. Restored and destroyed' (XI, 363). For Ruskin, 'restoration' was synonymous with 'destruction'; the Palace still stands, but the arcading shown in the drawing is no longer visible.

X Discovery of medieval art

173 Book of Hours (Use of Rheims). North French. *c.* 1300
Victoria and Albert Museum

Reid MS. 83. The fly-leaf is inscribed: 'Laurence Hilliard with John Ruskin's Love. 3rd Dec. 1878.' The manuscript consists of 207 leaves, the text written in Latin and French. It includes the rare Litany to the Virgin Mary and the House of the Holy Spirit. Ruskin bought it in 1850 or 1851 'at a bookseller's in a back alley', he writes in *Praeterita*: 'The new worlds which every leaf . . . opened to me, and the joy I had, . . . unravelling their arabesques as if they had all been of beaten gold, . . . cannot be told' (*Praet.*, III 1, §18). Laurence Hilliard ('Lolly') was Ruskin's secretary and he, his mother and sister, Constance, were close friends. The volume was bought from Hilliard's representatives by George Reid who bequeathed it to the Museum in 1903. Mr James S. Dearden has prepared a catalogue of Ruskin's medieval manuscripts (hereafter referred to as 'JSD') which will appear shortly in *The Library*; the present manuscript is No. 29 in that catalogue.

174 *Psalterium Davidis and Horae*. French, 13th century.
Major J. R. Abbey

The fly-leaf is inscribed in Ruskin's hand: 'Posie with St. C's Love 3rd January. 1862.' Contains 565 leaves; rebound by K. Adams in 1905. The manuscript is recorded in Ruskin's 1889 list of MSS (Bem. MS 10a, 152 (1889) and MS 20, 18ff. (1875)). 'Posie' was Ruskin's pet name for Rose La Touche and 'St. Crumpet' hers for him. He gave the volume to her on her thirteenth birthday. (JSD, No. 31.)

Book of Hours of Yolande de Navarre (fragment: two leaves, separately mounted). French, 14th century
175 Folio 8
176 Folio 13
Trustees of the Ruskin Drawing School, Oxford

Two of thirteen leaves temporarily on deposit at the Bodleian Library (Dep. a.1, Y. 4 and 5). Both are pasted on sheets of paper inscribed in Ruskin's hand as follows:—folio 8: '48 The finest letter of the third chap . . . 3rd Dec'; folio 13: 'No number. Middle execution—but letters exquisite and may class with finest pages . . . 1st Decade.' The manuscript was made for the wife of Philippe de Navarre and afterwards belonged to Charles V. It was acquired in 1858 by Mr J. B. Jarman and was damaged by flood water while in his cellar. When Ruskin bought it (by 1865), the volume contained 270 leaves; he gave thirteen to the Drawing School and lent or gave away twenty-four others. The remainder was sold by Arthur Severn after Ruskin's death to Mr H. Yates Thompson and is now in the British Museum (Y.T. 27). (See Cockerell, *The Book of Hours of Yolande of Flanders*, 1905, and JSD, No. 39.)

177 Greek Gospel Lectionary. 11th–12th century
Trustees of the British Museum

Egerton MS. 3046. Contains 157 leaves. The manuscript is heavily annotated by Ruskin. At folio 147 is a list of thirty-two 'Names of the Companions accepted, forming St. George's Company, March 1876' and on five of the leaves are indices of initials and letter-forms. Ruskin bought the manuscript in 1871 from Bernard Quaritch, the London bookseller, and had it rebound; it bears his bookplate. It was acquired by the Museum in 1930. (See XXVIII, 638–57 and *British Museum, Catalogue of Additions to the Manuscripts*, 1926–30; Collingwood, *Ruskin Relics*, 201 and fig.; and JSD, No. 4.)

178 Book of Hours ('De Croy Hours'). French, 1450–1500
Guild of St. George

R. 3548. Contains 178 leaves; the Kalendar and three miniatures have been removed, possibly by Ruskin. The manuscript, perhaps executed by Jean Fouquet of Tours for the house of Courtenay, passed into the hands of Diane, wife of Charles Philippe de Croy, Marquis du Havre. She used it as an autograph album (1570–2) and the name of Mary, Queen of Scots, and some verses signed 'Marie' appear at folio 17 (the words '*Reine de France*' that follow are a later addition). Ruskin bought the volume from Ellis & Wright for £500 in 1881, for the St. George's Museum. In a letter to the Curator, Henry Swan, of 30 November 1888, he referred to the 'extravagant price' but added, 'I think Sheffield will be a little proud of having saved it from going to America'. The manuscript is permanently on view at the Graves Art Gallery, Sheffield. (See XXX, 73, 127, 257–8, and Pl. 36, and JSD, No. 54.)

179 GRATIAN. *Decretals*. Italian and French, early 14th century
Fitzwilliam Museum, Cambridge

MS. 262. Contains 174 leaves, written in Bologna and illuminated in France. The binding is of 16th-century German stamped pigskin with portraits of Luther and Melancthon. There is no record of the date when Ruskin bought or sold the manuscript but it bears his bookplate. It was acquired by the Museum in 1902. (See *Cambridge Bibliographical Society Translations*, 3, 1951: *Hand-list of Additional MSS in the Fitzwilliam Museum*, No. 22; and JSD, No. 22.)

180 Frame of miniatures and decoration from illuminated manuscripts, mutilated and mounted by Ruskin. Mainly French, 15th century
Vellum, pasted on cardboard, 8¾ x 11⅛ (overall)
Coll. : Ruskin; Severn; Hugh Walpole; Whitehouse
Education Trust, Bembridge School

An example of the worst aspect of Ruskin's deplorable mis-use of his medieval manuscripts (see also No. 177). Mr J. S. Dearden writes: 'The main series of 20 miniatures almost certainly came from the Book of Hours (use of Paris) of 1440–50, formerly owned by Mr J. B. Jarman, later at Brantwood and now in the collection of Mr A. Van Sinderen of New York. The larger, central miniature is also French (? School of Bourdichon) and the whole is pasted on to strips of marginal decoration, probably Italian, of a later date.' Ruskin's diaries contain frequent references to his mutilations, as, for instance, on 3 January 1854: 'Cut missal up in evening—hard work' (*Diaries*, 488). (See JSD, Nos. 51, 51a.)

JOHN RUSKIN
181 Copy of illuminated detail from the *Book of Kells*
Water-colour on vellum, 4 x 8
Camberwell Borough Council

The original of the copy shown here appears at the beginning of the *Breves Causae* for the Gospel according to St. Mark in the Book of Kells, folio 13 (Trinity College, Dublin). Ruskin mentions having seen the manuscript in his diary in May 1868. The copy is not listed in *Works*. Ruskin commissioned similar copies from 'a poor artist', which he described in *Fors* (letter 63) as 'very beautiful and good for gifts to St. George'; three were given to Oxford and some to Whitelands College.

FRANK RANDAL
182 Detail of stained glass from the Sainte Chapelle, Paris. *c.* 1882
Water-colour, 13 x 8⅞
Lit. : XXX, 229
Guild of St. George

A study from one of the fragments, now in the Victoria and Albert Museum, which once formed part of the 13th-century windows in the chapel. Randal worked for Ruskin at Chartres in 1881 and the following year came to London. The present drawing was perhaps made on that visit.

T. M. ROOKE (1842–1942)
183 Detail of stained glass, Chartres: Ram from the zodiac window. *c.* 1885
Water-colour, 4 5/16 x 5¾
Coll. : Ruskin
Lit. : XXX, 228
Guild of St. George

In a note on this drawing in the St. George's catalogue Ruskin is quoted as having placed it there to illustrate the fact that pagan symbols, including those of the zodiac, were still used in the 13th century, although their meaning was lost or perverted.

JOHN RUSKIN
184 Interior of San Frediano, Lucca. 1845
Pen and brown wash, 13 x 18¾
Coll. : Hall; Allen
Exhib. : *Drawings*, 1960 (7)
Lit. : XXXVIII, 264 (No. 1044)
City of Manchester Art Galleries

After the first volume of *Modern Painters* appeared, Ruskin returned to Italy to 'look more carefully' at Venetian and Florentine painting. He went from Geneva with Couttet, his guide, through Lucca, where 'the pure and severe arcades of finely proportioned columns at San Frediano . . . struck me dumb with . . . amazement; and then and there on the instant, I began the course of architectural study which reduced under accurate law the vague enthusiasm of my childish taste . . .' (Epilogue to *Modern Painters*, II). 'Here in Lucca,' he wrote later, 'I found myself suddenly in the presence of twelfth-century buildings . . . set in such balance of masonry that they could all stand without mortar. . . . Absolutely for the first time I. now saw what medieval builders were, and what they meant' (*Praet.*, II, VI, §115).

XI Oxford and lectures

185 JOHN RUSKIN. *Giotto and his Works at Padua, being an Explanatory Note of the Series of Woodcuts executed for the Arundel Society after the Frescoes in the Arena Chapel.* Part II. 1854
1st ed. London (printed for the Arundel Society)
Education Trust, Bembridge School

Formerly owned by Alexander Wedderburn, joint editor of *Works*, the volume is annotated by him throughout and his autograph index is bound in. The Arundel Society was founded in 1849 and Ruskin became a member of the Council. Its objects were to revive an interest in art by correct teaching, and to make records of the works of the masters which were 'rapidly perishing'. In 1853 Ruskin undertook to write this essay on Giotto, and the notes for the series of large woodcuts of the frescoes, commissioned from the Dalziel brothers, which were published separately between 1853 and 1860. He had not at that time made a special study of Giotto's life, nor had he been to Assisi; he wrote the notes at Denmark Hill from the woodcuts. Later he came to regard Giotto as 'essentially stronger . . . than Titian' and, with Cimabue and Fra Angelico, the leader of the 'sacred army' of religious painters. He also wrote a report on the Luini frescoes at Milan (1862) and a paper on the Cavalli monuments (1872) for the Society, which was dissolved in 1897.

After Carpaccio
186 St. Jerome in his study
Chromolithograph, published by the Arundel Society, 1887
Ruskin Museum, Coniston

See note to previous entry. Ruskin had written of the *St. Jerome* series in the Scuola degli Schiavoni, Venice, in *St. Mark's Rest*, which appeared three years before the Arundel print shown here (repr. XXIV, Pl. 66) was published. He had the highest opinion of the value of the Arundel prints which were then the only colour reproductions available to the public (cf. the copies made by his assistants in section XVII below).

187 Letter to Henry Acland, undated [1854 or 1855]
Bodleian Library, Oxford

MS. Acland, d.72, f.43. Writing of their plans for the new Oxford Museum (see No. 189), Ruskin says, 'I hope to be able to get Millais and Rossetti to design flower and beast borders—crocodiles and various vermin . . . *such* capitals as we will have!' (XVI, *xliii*). The letter is endorsed, probably in Acland's hand, with the tentative date given above.

JOHN RUSKIN
188 Design for a double window
Pen and water-colour with some body-colour, 10 x 14⅛
Coll.: S. A. Acland
Lit.: XXXVIII, 272 (one of Nos. 1256–61)
Visitors of the Ashmolean Museum, Oxford

One of ten designs for windows, probably for the Oxford Museum, *c.* 1854, bequeathed to the Museum by Sir Henry Acland's daughter in 1931. At least one of Ruskin's designs was used for the Oxford Museum (see following entry), but it has not yet been identified.

189 HENRY W. ACLAND and JOHN RUSKIN. . . . *The Oxford Museum. From original edition, 1859. With additions. . . .* 1893
2nd (revised) ed. London and Orpington (G. Allen)
Education Trust, Bembridge School

A third edition of this address, given by Acland in 1858 before the Museum had been completed, was published in 1861 without the letters from Ruskin to Acland which appear at pp. 43 and 60 of the reprint shown here. Acland was largely responsible for persuading the University authorities to sanction the building of a Natural History Museum at Oxford and enlisted Ruskin's help. Ruskin subscribed, lectured to the workmen and even tried his hand, unsuccessfully it seems, at brick-laying. But enough money could not be raised to complete more than a third of the decorations. Many of the windows are still bare of carving and the porch, for which ornate designs were made by Thomas Woolner, still bears only a few chisel cuts made by James O'Shea, one of the craftsmen whom the architect, Benjamin Woodward, had imported from Ireland. Acland tells the story of how he found O'Shea working on the porch after he had been dismissed: '"What are you doing, Shea?" "Parrhots and owwls! . . . Members of Convocation!" was the reply. "Well," I said, meditatively, "Shea, you must knock their heads off." "Never," says he.

"Directly," said I.' Acland won the round, but O'Shea was later restored to favour and was re-engaged in 1860.

JAMES O'SHEA. Two letters to Henry Acland:
190 Undated, with pencil sketch on verso
MS. Acland, d. 95, f. 42

191 Dated 14 October 1859
MS. Acland, d. 95, ff. 38–9
Bodleian Library, Oxford

See note to preceding entry. The first letter reads: '. . . i am afraid that this Gentleman is afraid that those orniments will cost too much money . . . if i was to Doo all the Upper Windows i would carve every Jamb for nothing for the sake of art a lone. . . .' The pencil drawing on p. 2 shows the left jamb of the 'monkey' window on which O'Shea was working in the photograph reproduced *Works*, XVI, P.l 10, and for which he was dismissed. O'Shea's drawings, if they exist, are not known and it is possible that the sketch is not by his hand. In the second letter shown here O'Shea writes, '. . . i told Mr Woodward at first that i would carve those windows for £9 each window and that was before there was any talk about that stone that i was carving. . . .' (See also H. M. and K. D. Vernon, *A History of the Oxford Museum*, Oxford, 1909, 79–81.)

192 Letter to Henry Acland, 23 July [1860]
Bodleian Library, Oxford

MS. Acland, d. 72, f. 90. Ruskin writes 'I got a note from O'Shea yesterday saying he was in want of money, being out of work. Will you give him the enclosed, if you see good, and any very salutary advice that is proper. . . .' The letter is endorsed by Acland: 'July 23. Received from Ruskin £10.0.0. Paid to Shea £2.0.0.'

193 Photographs of the Oxford Museum. 1962
Architectural Press Ltd.

These photographs (taken by Eric de Maré and reproduced P. Ferriday, 'The Oxford Museum' in *Architectural Review*, CXXXII, No. 790 (December 1962), 409–17) show the exterior from the south-west, the interior, and some of the capitals designed and carved by James O'Shea with his brother and nephew.

SIR JOSHUA REYNOLDS
194 Lady with a brooch. *c.* 1759/60
Oil on canvas, 20¾ x 16½
Coll. : Ruskin; Severn
Exhib. : Loan Exhibition, 45 Park Lane, 1937 (64; repr.)
Lit. : XXII, 52, repr. Pl. 9
Sir Kenneth Clark, CH, KCB

In the catalogue of the 1937 exhibition it is suggested that this sketch is a study of Marie, daughter of Frederick, Count von Lippe-Biesterfeld and later (1765) wife of Wilhelm, regierender Graf zu Schaumberg-Lippe. Her husband commanded the British troops sent to Portugal in 1762 and his portrait by Reynolds is now in St. James's Palace. Ruskin showed the sketch to his students at the third lecture he gave at Oxford as Slade Professor in 1871. The lecture was on 'Colour', in the *Lectures on Landscape* series, and Ruskin gives a delightful description of how Reynolds must have set about painting the portrait. He had a high opinion of Reynolds, speaking of him in a later lecture as one of the 'utmost masters', but attacked his precepts in the *Discourses*.

195 JOHN RUSKIN *Aratra Pentelici, Six Lectures on the Elements of Sculpture*. 1872
1st ed. Keston (G. Allen)
Education Trust, Bembridge School

Inscribed on fly-leaf: 'Arthur Burgess with John Ruskin's Love & thanks 24th August, 1872.' Ruskin had intended to give his second course of lectures at Oxford on Italian painting but decided to talk on sculpture instead, using Greek coins for illustration. It was delivered in Michaelmas term, 1870, and consisted of six lectures (the fifth in two parts) on general principles and Greek sculpture, and a seventh on the schools of Florence; the latter was omitted from the published version. See Nos. 196–7.

196 Electrotypes of ten Greek coins used by Ruskin to illustrate *Aratra Pentelici*
Repr. : XX, see below (Plate No. in brackets after approximate date of original coin)
a. The Arethusa of Syracuse (obverse). 400 BC (Pl. 2, above)
b. Head of Athena. 450–400 BC (Fig. 12)
c. Coin of Aenus. *c.* 375 BC (Pl. 8, above)
d. Coin of Pontus. 75 BC (Pl. 8, below)
e. Apollo of Croton. *c.* 300 BC (Pl. 9, left)
f. Apollo of Clazomenae. 375 BC (Pl. 10, above)
g. Apollo and the Python. *c.* 375 BC (Pl. 27, above)
h. Heracles and the Nemean Lion. *c.* 375 BC (Pl. 27, below)
i. The Bull of Thurium. *c.* 400 BC (Pl. 22, left)
j. Syracusan decadrachm (reverse). 400 BC (Pl. 23, below)
Trustees of the British Museum

Ruskin made several enlarged copies of coins for the published versions of these lectures, and others were made for him by Arthur Burgess.

They may perhaps have been used for demonstration as well as original coins and electrotypes. Ruskin also drew on other material for comparison: the Apollo of Croton, for instance, was shown as the 'God-made man' beside a caricature by Charles Keene of the 'self-made man'.

NORTH ITALIAN (FERRARESE) SCHOOL. 15th century
197 'Aphrodite Thalassia'
Lettered: *VENUS* XXXXIII and A43
Copper engraving. Framed with three other engravings in the same series ('Luna', 'Mercurio', and 'Sol')
Lit. : XX, 335, repr. Pl. XIV; Hind, *Cat. of the Early Italian Engravings . . . in the British Museum*, London, 1909–10, I, No. E.I. 43A
Visitors of the Ashmolean Museum, Oxford

One of a series of fifty engravings, formerly known as the 'Tarocchi cards of Mantegna', which were thought to have been used for the game of *tarocchi*. The series is numbered consecutively and divided into five sets lettered E to A, consisting of the Ranks and Conditions of men; Apollo and the Muses; the Liberal Arts; the Virtues; and the Planets, and was probably designed for instruction on a popular range of subjects. Ruskin, following Vasari, ascribed the engravings to Baldini and Botticelli, but Hind gives them to the Ferrarese school of the third quarter of the 15th century. Ruskin owned fifty of these prints, some printed from the original copper plate, of which the present print is one, and some from later copies by Hans Ladenspelder. In the fifth *Aratra* lecture Ruskin compares the Italian *Aphrodite Thalassia* with the Greek *Aphrodite Urania* from a vase of the 5th century. Compare No. 199.

198 JOHN RUSKIN *Ariadne Florentina, Six Lectures on Wood and Metal Engraving . . . IV*. 1874
1st ed. Keston (G. Allen)
Education Trust, Bembridge School

These lectures were given at Oxford in Michaelmas term, 1872, after Ruskin's return from Florence. They were first announced as *Sandro Botticelli and the Florentine Schools of Engraving* and were published in six parts, 1873–6. The lectures covered much of the same ground as *Modern Painters*; for some of the illustrations, see Nos. 199, 200 and 203.

NORTH ITALIAN (FERRARESE) SCHOOL. 15th century
199 'Astrologia'
Lettered: *ASTROLOGIA*. XXXVIIII and C39
Copper engraving. Framed with three other engravings in the same series ('Theologia', 'Iliaco' and 'Chronico')
Lit. : XXII, 381–5, repr. Pl. 27; Hind, I, No. E.I. 29A
Visitors of the Ashmolean Museum, Oxford

This print was used by Ruskin in the fourth *Ariadne* lecture, placed between Dürer's *Adam and Eve* (No. 200) and an engraving of a Saint's head by Beaugrand after Luini, to show, by examples of 'the old, the Renaissance and the modern schools', that 'the dignity and virtue of the plates is in the exactly inverse ratio of their fulness in chiaroscuro'. Compare No. 197 and see note.

ALBRECHT DÜRER (1471–1528)
200 Adam and Eve. 1504
Copper engraving
Coll. : Ruskin
Lit. : Bartsch, *Le Peintre-Graveur*, Vienna, VII, 1808, 30 (No. 1); XIV, 36, XXI, 17 (S. 10), XXII, 381–2, 413
Visitors of the Ashmolean Museum, Oxford

This print was used to illustrate the fourth of the *Ariadne* lectures (see note to No. 198). Ruskin showed it again in the fifth lecture ('Design in the German Schools') with a print of Dürer's *Greater Fortune*, saying: 'Here is his full energy displayed; here are both male and female forms drawn with perfect knowledge . . . and I hope you are pleased.' His comment on the *Adam and Eve* in the Oxford catalogue is, 'His [Dürer's] best plate in point of execution and in that sense unrivalled'.

ARTHUR BURGESS
201 Head of a cat
Water-colour, 10¼ x 9¾
Coll. : Ruskin
Lit. : XXI, 95 (Ed. 230)
Visitors of the Ashmolean Museum, Oxford

Enlargement of a detail from Dürer's *Adam and Eve* (No. 200), perhaps used to illustrate the fourth *Ariadne Florentina* lecture.

THOMAS BEWICK (1753–1828)
202 Pigs: Tail piece for 'The Boar and the Ass' in Bewick's *Æsop*. 1818
Wood engraving
Lit. : XXI, 91, 136 (Ed. 188)
Visitors of the Ashmolean Museum, Oxford

In his catalogue of the Oxford collection (1878) Ruskin writes of this print: '. . . entirely magnificent. See the enlargement of the little one in front of the group, second from the bottom in *Ariadne Florentina*.' He used the enlargement (repr. XXII, Pl. 25B) in those lectures to illustrate Bewick's mastery of light and shade and again in *The Schools of Florence*. But he went too far when he produced a 'sketch of a little porker' as a symbol of English Protestantism in *The Pleasures of England* in 1883, and soon after he was forced to resign his Professorship. The 'sketch' was probably by Arthur Burgess and was perhaps made from the enlarged photograph (for a copy see following entry).

203 Photograph of the 'Protestant Pig', enlarged and reversed.

See preceding engraving and note.

204 JOHN RUSKIN. *Love's Meinie, Lectures on Greek and English Birds*. Part I; 'The Robin'. Manuscript (fragment). 1873
In volume
Education Trust, Bembridge School

Bem. MS. 43. One of three lectures given at Oxford in March and May 1873. A fourth, 'The Dabchicks', was not delivered but is printed in *Works* XXV, 74–132. Several of Ruskin's drawings of birds' skulls used in these lectures are in the Courtauld (Witt Coll.); for other drawings of birds, see Nos. 79, 80, 207 and 213. The title of the lecture series can be interpreted 'Love's attendant company'.

205 Model of a quill feather from the wing of a partridge, enlarged nine times, with a natural quill feather
Ruskin Museum, Coniston

A model (now lost) of a bee humming bird's wing feather was used in the *Love's Meinie* lectures; the one shown here is probably similar. Two models, made for Ruskin by W. E. Dawes, were exhibited at Manchester in 1904 (33–4). Collingwood writes that Ruskin 'had a vast collection of unstuffed bird-skins, and to get at the secret of flight planned and commissioned from a skilled artificer sets of quill-feathers, enormously magnified, in exact imitation of the true forms and proportions in the bird's wing' (*Ruskin Relics*, 1903, 10).

THOMAS BEWICK
206 Six studies of birds
Pencil, each (reading left to right): 1 x 2¾; 2 x 2; 2 x 3; 2 x 2; 2⅜ x 3; 2 x 3
Coll. : Jupp; Ruskin; M. Beever; H. C. Stokes; Whitehouse
Lit. : XXXVII, 242*n*.
Education Trust, Bembridge School

An old label on the frame reads: 'Original sketches of Bewicks. Given by Mr Ruskin to Miss M. Beever.' Mary Beever, one of the 'Ladies of the Thwaite', was the elder sister of Susan (see No. 349 and note). Ruskin frequently refers to Bewick in *Love's Meinie* and other lectures. Comparing him with Holbein in *Ariadne Florentina* he says: 'I know which is more scholarly; but I do *not* know which is best', and in a footnote on a later page: 'I know no drawing so subtle as Bewick's since the fifteenth century, except Holbein's and Turner's' (XXII, 362, and XXII, 456*n*.).

JOHN RUSKIN
207 Study of a kingfisher, with dominant reference to colour. Before 1872
Water-colour, 10 x 8½
Lit. : XXI, 227 (Rud. 201), XXXVIII, 260, No. 9242, repr. XXI, Pl. 22
Visitors of the Ashmolean Museum, Oxford

One of five studies of the plumage of a kingfisher in the Rudimentary Series at Oxford, mentioned in *The Eagle's Nest* and intended for the students to copy. No. 202 in the series has the sub-title 'with dominant reference to shade, but local colour still kept hold of, as an element of shade'. A small drawing of a dead kingfisher's foot (1871) is at Brantwood.

208 Photograph of the 'Hincksey diggers'. 1874
Education Trust, Bembridge School

The title 'North Hincksey. Ruskin Road makers at work' appears on this postcard. It shows the progress of Ruskin's second practical experiment in social philosophy (for his first, see note to No. 221), of which he wrote to Acland in March 1874 '. . . I want to show my Oxford drawing class my notion of what a country road should be . . . I want to level one or two bits . . . and sow the banks with wild flowers . . . [and] to let my pupils feel the pleasures of *useful* muscular work' (XX, *xlii–iii*). Downes, his head gardener (probably the figure on the left), supervised the work and among the diggers were Toynbee, the future historian, and Oscar Wilde. On 6 February 1876 Ruskin recorded in his diary: 'Y[esterday]. Melancholy walk by Hincksey, where road cut up, all going to ruin that we did there' (*Diaries*, 883). A slight pencil sketch of Upper Hinksey is at Bembridge.

209 JOHN RUSKIN. *The Storm-Cloud of the Nineteenth Century*. Corrected proof. 1884
Princeton University Library, Princeton, N.J.

Ruskin gave two lectures in this series at the Royal Institution in February 1884; they were issued in two parts in the following May (see 88j). J. D. Rosenberg suggests that they were written to 'purge the unspent portion of his wrath in a raging, apocalyptic denunciation of the whole century, from its fouled skies to its festering cities' and acted as a cathartic prelude to *Praeterita* (*The Darkening Glass*, 185–6). Ruskin's preoccupation with weather conditions had grown in recent years and was associated with his alternating periods of euphoria and depression. References to the 'plague-wind' are frequent in his later diaries; in December 1881, for example, he writes of the '*south* wind . . . full of blight and damnation in every breath', and in January 1884 of 'Horrible "plague-and-fury" winds, tearing the leaves about as if they were its own hair' (*Diaries*, 1011, 1056). The proof passed through the hands of Mr C. E. Goodspeed of Boston, and was later presented to the University.

JOHN RUSKIN
210 Sunset through London smoke. From Herne Hill. 1876
Water-colour and body-colour over pencil, 9¾ x 14¾
Lit. : xxxiv, *xxvii*, 39–4, repr. Pl. II, fig.5 (as 'An Old-fashioned Sunset'); xxxviii, 285 (No. 1612)
Ruskin Museum, Coniston

One of the drawings used to illustrate the first *Storm-Cloud* lecture. According to Cook and Wedderburn, enlargements were made of Ruskin's drawings by W. G. Collingwood and Arthur Severn in 'Messrs Newman's extra-luminous water-colours' which were 'thrown on a screen by the lime-light'. Ruskin describes the present drawing as 'one of the last pure sunsets I ever saw, about 1876, and the point I want you to note in it is that the air being pure, the smoke on the horizon . . . hides the sun . . . through gold and vermilion. Now, don't go away fancying there's any exaggeration in that study.'

JOHN RUSKIN
211 Sky study: Dawn at Herne Hill, 1868
Signed, dated and inscribed: *No.* 3, 19*th March* 1868. *Ended in soft rain from high clouds—hardly enough to put up umbrella for—all the afternoon. Rain in evening. Wind here southwest. The black scud floating fast to the left.* (*J. Ruskin* 1868)
Water-colour and body-colour, on blue paper, 6½ x 7¼
Coll. : Severn
Lit. : xxxiii, 257 (No. 845)
Exhib. : Coniston 1900 (164)
Ruskin Museum, Coniston

This drawing is perhaps associated with Ruskin's neurotic preoccupation with weather conditions, but there is no evidence that it was connected with the *Storm Cloud* lectures. The sky perspective is not unlike that used in the illustrations to *Modern Painters*, v (e.g., Pls. 64, 65).

SUMMARY INDEX

Arundel Society: 185–6
'Hincksey diggings': 208
Lectures: 194–205, 209–10
Other drawings: 206–7, 211
Oxford Museum: 187–93

XII Economics

212 The Working Men's College: Prospectus for the Summer Term, 1855
Working Men's College, London

The College was founded by the Rev F. D. Maurice and a group of friends in 1854. Ruskin heard of it from one of the group, his friend F. J. Furnivall, who had stood by him in the break-up of his marriage earlier in the year. Having experimented with lectures to the men working on the Oxford Museum, the plan was just to his liking and he offered to take classes in drawing. He attended the opening ceremony on 31 October and copies of his 'Nature of Gothic', a chapter from the *Stones of Venice*, were distributed as a form of manifesto. He remained on the staff until the spring of 1861, and afterwards continued to give occasional lectures until 1865. According to the prospectus shown here 'Mr Ruskin' took a class on Thursdays with 'Mr [Lowes] Dickinson' in 'Elementary Drawing (*Leaves, Birds and Natural Objects*)', while Rossetti taught figure drawing on Sundays; Burne-Jones also took classes between 1859 and 1861. The College, still run on democratic principles, now has 900 students. Maurice was an original thinker and a writer on religious matters. He had corresponded with Ruskin after the publication of *Notes on the Construction of Sheepfolds* in 1851 (this pamphlet was sometimes mistaken for an agricultural handbook in the bookshops, but it was in fact a dissertation on Protestantism) and Ruskin wrote of him in *Praeterita* 'I loved Frederick Maurice, as everyone did who came near him. . . .'

JOHN RUSKIN
213 A dead jay. *c.* 1855
Brush drawing in water-colour (monochrome) with body-colour, 3⅛ x 6⅞
Coll. : G. Allen; Whitehouse
Exhib. : M. 1904 (344)
Lit. : XXXVIII, 233 (No. 211)
Education Trust, Brantwood

Made as a demonstration, probably for George Allen, at the Working Men's College, in the 'violet-carmine' which Ruskin advocated for his students in preference to black. A similar drawing, by Ruskin or one of his students, is in the College collection.

214 JOHN RUSKIN. *Unto this Last: Four Essays on the First Principles of Political Economy*. 1862
1st ed. London (Smith, Elder)
Education Trust, Bembridge School

Ruskin's own copy, with his annotations. From about 1856 Ruskin's thoughts had been turning towards political economy and in April 1860 the first of the essays, later published as *Unto this Last*, appeared in the *Cornhill Magazine*, which Smith, Elder & Co had launched in January under the editorship of Thackeray. The article was immediately attacked in the *Saturday Review* and other periodicals. The next three met with the same response, whereupon Thackeray and the publishers refused to continue publication. Carlyle was the only one of Ruskin's friends to encourage him (see following letter). The ideas expressed in *Unto this Last* were generally regarded as heresy, though many of them have since been absorbed into our present economy. Its influence was far-reaching (see No. 391) and Ruskin is said to have remarked in his old age that if all his books had to be burnt except one, he would keep *Unto this Last*.

215 THOMAS CARLYLE. Letter to Ruskin, dated Chelsea, 29 October 1860
Beinecke Rare Book and Manuscript Library, Yale University

Carlyle writes, presumably acknowledging an 'advance' copy of the last essay of *Unto this Last*: 'Dear Ruskin, you go down through those unfortunate dismal-science people like a treble-X of Senna, Glauber and Aloes. . . . I have read your paper with exhilaration, exultation, often with laughter, with bravissimo! Such a thing flung suddenly into half a million dull British heads . . . will do a great deal of good.'

216 JOHN RUSKIN. *Time and Tide: By Weare and Tyne: Twenty-five letters to a Working Man of Sunderland on the Laws of Work*. 1867
1st ed. London (Smith, Elder)
Education Trust, Bembridge School

Inscribed on the fly-leaf: 'To him that taught me Life was a fact, a reality and all Work Noble. To W. B. Scott, Esq. . . . with T. Dixon's kind regards. . . .' Ruskin had followed up the essays in *Unto this Last* with a series of papers later published as *Munera Pulveris*; these were the forerunners of *Time and Tide*, which in turn set the pattern for *Fors Clavigera*. In 1867 the Second Reform Bill was introduced and Thomas Dixon, a self-educated cork cutter, wrote to Ruskin to ask his opinion of it. Ruskin took the opportunity to air his views by writing in reply a series of informal letters which he allowed Dixon to publish where he could; they appeared in the *Scotsman*, the *Leeds Mercury*, the *Manchester Daily Examiner* and the *Pall Mall Gazette* between February and May 1867, and were published in book form later in the year. In one letter (*Manchester Examiner*, 27 April) Ruskin referred to the shocking state of the streets of Chelsea where, he alleged, Carlyle had told him that he could not walk unmolested. Carlyle denied the statement with fury and wrote to *The Times*, which published a leading article on the subject on 8 June 1867. The quarrel was not healed until the end of June, when Ruskin wrote to say that he was going to call on Carlyle to be 'scolded'; some of this correspondence is now at Bembridge (MS.B. XIV). Dixon probably met W. B. Scott when the painter was carrying out a commission from Lady Trevelyan to decorate her house at Wallington, Northumberland.

ALPHONSE LEGROS (1837–1911)
217 Thomas Dixon. 1879
Oil on canvas, 20 x 16
Sunderland Art Gallery

Painted during a lecture given at Park Hall, Sunderland, Co. Durham, on 6 November 1879, on the occasion of the opening of the Central Library, Museum and Art Gallery. Thomas Dixon started work as a cork cutter in his father's shop at the age of nine, and later inherited the business. He read widely and carried on a sometimes one-sided correspondence with well-known writers and artists, among them Carlyle, Charles Kingsley, J. S. Mill, Walt Whitman, Rossetti, and Burne-Jones. In his later years he gave generously to objects he considered worthy and was a faithful member of the St. George's Guild. Dixon was indirectly responsible for the publication in England of *Leaves of Grass*. He bought a copy of the American edition from an itinerant bookseller who had fought in the War of Independence at the same time as Whitman. He showed the book to W. B. Scott, who sent a copy to W. M. Rossetti, saying 'it is the queerest, the most startling . . . of new oracles. I hope the author will shut up and write no more.' Rossetti, however, sponsored the English edition, which appeared in 1881 (*Ruskin: Rossetti*, 147).

218 JOHN RUSKIN. *Fors Clavigera: Letters to the Workmen and Labourers of Great Britain. . . . Letter the First* [Letter 85 in the Consecutive Series] 1 January 1878
1st ed. (New Series). London (privately printed: see note to No. 88f)
Education Trust, Bembridge School

The cover is inscribed: 'M. La Touche.' *Fors Clavigera* is regarded by many as Ruskin's most brilliant and sustained prose work. To contemporary critics it was full of 'watery and rambling verbiage' (*Spectator*, 7 October 1871), but Carlyle wrote to Emerson in 1872 that there was 'nothing going on among us as notable to me as those fierce lightening-bolts Ruskin is desperately pouring into the black world of Anarchy all around him' (XXVII, *lxxxvii*). It consists of eighty-seven Letters published at monthly intervals between January 1871 and March 1878, and nine published, after Ruskin's mental breakdown in the latter year, between 1880 and 1884. The title, derived from Horace, can be briefly translated 'Fortune, the Nail-bearer'. (see XXVII, *xix–xxiii*). Many of the letters shocked his friends, Dr John Brown among them, and Ruskin himself agrees that they were written 'imprudently, even incontinently, because I could not at the moment hold my tongue about what vexed or interested me' (Letter 88). The practical outcome was firstly the foundation of the Guild of St. George, of which the only useful issue was the St. George's Museum (see note to No. 219), and secondly the system of education which he expanded in his later writings and put into practice in his lectures and his work for the Museum.

219 JOHN RUSKIN. *Guild of St. George: The Master's Report*. Proof. 1879
Education Trust, Bembridge School

Ruskin's plans for the Guild of St. George were outlined in *Fors*. The fund was started in 1871 but owing to various difficulties the Guild was not licensed as a Company until 1878. It was the most disastrous of his practical attempts at social reform, for it used up his energies, depleted his finances and bored most of his friends. The St. George's Company, as it was first called, was to embrace all those who were prepared to live the simple life, it was to reclaim barren land, its members were to contribute a tenth of their income and, according to Ruskin's higher flights of imagination, was to spread 'over the continent of Europe and number its members . . . by myriads' (XXX, 32). What it succeeded in achieving was the purchase (or gift) of a few acres of land and some cottages at Walkley, near Sheffield, Barmouth and elsewhere (all of them failed as agricultural experiments), the revival of the Langdale Linen Industry and of a wool-mill at Laxey, in the Isle of Man, and a membership of fifty-seven in 1884. In another direction, however, the Guild achieved a more lasting memorial—the St. George's Museum, which was first established at Walkley, under the curatorship of Henry Swan, and was later moved to Meersbrook Park at the invitation of the Sheffield Corporation. By this time (1890) Ruskin's working life was over and he never saw the new Museum, which was a flourishing concern for many years and has only recently been closed for lack of interest. Most of the collection of drawings, minerals, coins and other material, is now preserved in store by the City Art Galleries, but a few of its best works, including the 'Ruskin Madonna' (formerly attributed to Verrocchio, but now given to Leonardo and Verrocchio in collaboration), are permanently on view in the Graves Art Gallery. Selections from the collection are also exhibited at the Gallery at yearly intervals and are sometimes circulated afterwards.

220 Piece of 'St. George's gold'. *c.* 1881
Miss Gnosspelius

Given by Ruskin to W. G. Collingwood, the present owner's grandfather, when he joined the Guild of St. George. Collingwood writes in *Ruskin Relics* (p. 210) that Ruskin gave away 'little squares of the pure gold, beaten thin', from which he meant to strike the St. George's coinage, saying 'Now you have taken St. George's money; and whether you call yourself one or no, you are a member of my Guild. I have caught you with guile!' See also XXXVII, 374 and 375.

221 Photograph of 29 Paddington Street, formerly 'Mr Ruskin's Tea-shop'. 1863
Photo.: L. G. Aubyn

The first of Ruskin's practical experiments for the Guild of St. George was announced in a letter which appeared in the *Pall Mall Gazette* on 28 December 1871, promising 'to take three street-sweepers into constant service' and hoping 'soon to show you a bit of our London streets kept as clean as the deck of a ship of the line'. Ruskin put Downes, his head gardener, in charge, took on a (?)shoe-black called 'Cheeky' Welsh (a portrait of him by Edward Clifford was once at Broadlands) as one of the sweepers and is said to have wielded a broom himself in the early stages (Leon, 433). But the mud, the apathy of the local inhabitants and Cheeky's desertion to the army, coupled with Ruskin's visits to Brantwood, soon brought the scheme to an end. At the same time he was planning his next experiment, to sell pure tea without profit to the inhabitants of St. Marylebone, which proved almost equally unsuccessful. 'Mr Ruskin's Teashop' was opened at 29 Paddington Street in 1874 with Harriet and Lucy Tovey, two of his mother's maids, in charge. But he found that 'the poor' did not like the best quality tea and that 'steady increase in the consumption of spirits . . . slackens the demand . . .'. Moreover, he could not decide whether the sign outside the shop should be Chinese, Japanese or English in style, and 'meanwhile the business languishes . . .', he wrote in *Fors Clavigera* (Letter 48). It came to an end in 1876, when Ruskin handed over management of the house to Octavia Hill, writing to her 'it is a most weighty assistance in my purposes that you can take this house and put it to use' (C. E. Maurice, *Life of Octavia Hill*, 1913, 341); her name appears in the rate books from 1876 to 1885. (See *Fors*, Letter 67.)

222 OCTAVIA HILL. Letter to Ruskin, dated 9 November 1885
Mrs Ahern

In this letter Octavia Hill reminds Ruskin that the lease of his 'house at Paddington Street' was due to expire at 'Christmas' and tells him that the landlords were claiming for repairs. Ruskin owned no other property in the street so it may be assumed that the reference is to 'Mr Ruskin's Tea-shop' (see preceding entry). Mrs Ahern points out that when Octavia Hill acquired her first property at Paradise Place in 1865, with funds provided by Ruskin, she sold tea at a marginal profit to the tenants and suggests that the idea of the tea-shop perhaps came from her (see *The Times*, 26 February 1957).

SUMMARY INDEX

Fors Clavigera: 218
Guild of St. George: 219–20
Road-sweeping: see 221
Tea-shop: 221–2
Time and Tide: 216–7
Unto this Last: 214–5
Working Men's College: 212–3

XIII Relations with living artists

WILLIAM HENRY HUNT (1790–1864)
223 Samuel Prout. *c.* 1830/40
Pencil, heightened with white, on buff paper, 6¾ x 4⅜
Coll. : The artist; Shaylor; Haydon; Fairfax Murray
Exhib. : FAS, *Prout and Hunt*, 1879 (176); M. 1904 (34)
Repr. : J. Ruskin, *Notes on Prout and Hunt* . . ., London, FAS, 1880 (illus. ed.), Pl. I; XIV, Pl. 6
Fitzwilliam Museum, Cambridge

Prout's influence on Ruskin began in his childhood and lasted until he was twenty-one, but although Ruskin outgrew him he always respected his work and regarded him with affection. Prout was a friend of the painter Benjamin Robert Haydon in his youth. He made his first journey abroad in 1818 and devoted the rest of his life to producing 'picturesque' townscapes and architectural drawings. (See No. 253.) According to a letter from Charles Fairfax Murray to Sydney Cockerell (Fitzwilliam archives), this portrait was one of 'four . . . of members of the Old Society of water-colours' in the Prout sale, Christie's, 16 May 1864, lot 229; the other portraits were of Copley Fielding, Nash and Scott.

SAMUEL PROUT (1783–1852)
224 'The English Cottage'
Inscribed on *verso* (? in the artist's hand): *Near Bridgend, N. Wales*
Water-colour, 7¼ x 10
Coll. : Ruskin; Severn; Sharp
Exhib. : FAS, *Prout and Hunt*, 1879 (95); BI, *Water-colour Drawings by Deceased Masters of the British School*, 1886 (163)
Lit. : XIII, 593, XIV, 385–6, 434; *Praet.*, I, IV, §82
Education Trust, Brantwood

Ruskin writes in *Praeterita* of this drawing that 'it was the foundation of our water-colour collection' and in the *Prout and Hunt* catalogue that it 'hung in the corner of our little dining parlour at Herne Hill as early as I can remember, and had a most fateful and continual power over my childish mind'. Among the papers of the late F. J. Sharp is a note to the effect that the drawing represents a cottage at Bridge End, Perth, where Ruskin's 'Aunt Jessie' lived (see No. 15), but this is disproved by the inscription.

SAMUEL PROUT
225 'Monument in Verona', in *Forget Me Not: A Christmas and New Year's Present for MDCCCXXVII*. Ed. F. Shobert. 1827
London (Ackermann)
Victoria and Albert Museum

'. . . the really most precious and continuous in deep effect upon me, of all gifts to my childhood, was from my Croydon aunt of the *Forget Me Not* of 1827. . . . Strange, that the true first impulse to the most refined instincts of my mind should have been given me by my totally uneducated, but entirely good and right-minded, mother's sister' (*Praet.*, I, V, §102). The engraving (by Finden) of Prout's drawing is reproduced in illustration of the artist's 'Description of a Sepulchral Monument at Verona. From the Journal of a recent Traveller' (pp. 207–12). Among the other contributors was Mary Russell Mitford, a friend of Ruskin's parents, who later gave Ruskin himself much sympathy and wise advice after the collapse of his marriage. 'You *only*,' he was to write in this connexion, 'knew what to do.'

SAMUEL PROUT
226 Domo d'Ossola Plate 11
Inscribed with title and colour notes
Pencil and grey wash, on grey paper, 10¼ x 14⅜
Coll. : Ruskin; Severn; Sharp
Exhib. : FAS, *Prout and Hunt* 1879 (47); Coniston 1900 (265)
Lit. : XIV, 396, 419, 422, 431, repr. Pl. 17
Education Trust, Brantwood

Ruskin wrote of this drawing in the 1879 catalogue: 'One of the most exemplary in the room, for intense fidelity to the place, and lovely composition of living groups. Note the value of the upright figure in the balcony on the left, in breaking up and enriching the mass, and joining it with the rest.' Prout's *Calais Harbour*, another of Ruskin's favourites, is also at Brantwood.

A. V. COPLEY FIELDING (1787–1855)
227 Winchelsea Castle: Morning
Water-colour, 5⅜ x 7⅛
Coll. : ? Ruskin; Sharp
Exhib. : Walker's Gallery, 1932 (67)
Mr Edgar W. Graham

Ruskin tells us that the drawings he made on the 1835 foreign tour prompted his father to engage

Copley Fielding as his drawing master in favour of Runciman. Fielding's name, however, appears in J. J. Ruskin's account books as early as May 1834. 'He taught me,' Ruskin writes, 'to wash colour smoothly in successive tints, to use a broken, scraggy touch for the tops of mountains. . . .' But he soon found the 'Fielding processes' were 'inapplicable to the Alps' and he returned to the pencil. One of Fielding's landscapes was the first drawing that John James Ruskin bought. Ruskin himself made Fielding the subject of one of the *Art of England* lectures (1883) and years later wrote of him: 'I could find it in my heart to wish . . . I had never seen any art but Prout's and his . . .' (*Praet.* I, XII, §§1, 241). In his lecture, Ruskin said that Fielding 'in his young days painted vigorously in oil' but when Turner's paintings appeared at the RA in 1806 'there was an end to ambition' and he 'settled down to his quiet presidency of the old Water Colour Society' (XXXIII, 373).

J. D. HARDING (1798–1863)
228 Two drawings in one mount:
a. Near St. Albans
Dated and inscribed: *July* 20 183[0] *nr. St. Albans*
Pencil, 6⅛ x 5
b. Richmond, Yorkshire
Inscribed on *verso: The trees on either side of the View must be farther sunder to give the Castle & Town more* [. . .] *the Castle placed higher*
Pencil, 9⅛ x 5
Coll. : J. R. Holliday
Victoria and Albert Museum

J. D. Harding, a pupil of Prout and a writer on art as well as a teacher, became Ruskin's drawing master in 1841 and John James Ruskin's account books show that he was still receiving fees in 1843. Ruskin, however, speaks of only '8 or 9 lessons' in *Praeterita* and says that they were 'very delightful for what they were worth, though I saw well enough his shortcomings. . . . His knowledge of tree forms was true, and entirely won for himself, with an honest original perception.' Harding joined Ruskin in Northern Italy in 1845 and persuaded him to go to Venice, where 'the fancy took' them to knock on the door of the Scuola di San Rocco. 'But for that porter's opening,' Ruskin writes, 'I should . . . have written *The Stones of Chamouni* instead of *The Stones of Venice* . . . But Tintoretto swept me away, . . . so forcing me into the study of the history of Venice herself.' (*Praet.*, II, VII, §140.) According to Cook and Wedderburn, Ruskin first met Harding in August 1840, before leaving for Italy.

DAVID ROBERTS (1796–1864)
229 The Roman Aqueduct, Segovia, Spain. 1836
Signed and dated: *D. Roberts*, 1836
Water-colour, touched with gum, 11 x 14
Coll. : Presented by the Guarantors of the Royal Jubilee Exhibition, 1887
Exhib. : M. 1904 (55); RA, 1919 (55); Agnew's, *Whitworth*, 1954 (92)
Whitworth Art Gallery, University of Manchester

Roberts began life as a house painter in Edinburgh and later painted scenery at Drury Lane. He went to Spain for a year in 1832 and on his return exhibited the drawings he had made from his sketches. They were later published in the *Landscape Annual*, 1835–8.

DAVID ROBERTS
230 Hall of Columns, Karnak. 1838
Inscribed and dated: *Thebes Karnac, Nov. 29th* 1838
Water-colour and body-colour, 19¼ x 13
Lit. : D. Roberts and L. Hague, *The Holy Land, Syria . . . Egypt and Nubia from Drawings . . . by D. R. . . . Lithographed by L. H.*, London, 1842–9, 5, II, No. 16; J. Ballantine, *Life of David Roberts*, Edinburgh, 1866, 98
Sheffield City Art Galleries

In May 1840 Roberts returned from a tour of the Middie East and exhibited some of the drawings he had made there. Ruskin wrote of them in *Praeterita* (II, II, §20): 'They were the first studies ever made conscientiously . . . by an English painter . . . of scenes of historical and religious interest. They were faithful and laborious beyond any outlines from nature I had ever seen. . . . He [Roberts] taught me, of absolute good, the use of the fine point . . . attention and indefatigable correctness in detail; and the simplest means of expressing ordinary light and shade on grey ground, flat wash for the full shadows, and heightening of the gradated lights by warm white.' Roberts was elected ARA in 1839 and RA in 1841. His influence on Ruskin lasted for only a short time and years later Ruskin attacked Roberts's work in *Academy Notes*. He is said to have sent a note of explanation to him by another Academician, to whom Roberts replied that the next time he met Ruskin he would 'give him a *sound thrashing*' (XIV, *xxix*). Roberts died of apoplexy while working on a picture of St. Paul's Cathedral.

GEORGE RICHMOND (1809–96)
231 Self-portrait. 1853
Oil on cloth, mounted on millboard, 14 x 10
Coll. : J. H. Chance; Richmond family
Trustees of the National Portrait Gallery

Ruskin first met Richmond in Rome in 1840, at the house of Joseph Severn. Later (*c.* 1842), at one of Samuel Rogers's breakfasts, Richmond drew his attention to a Veronese and 'from that moment', Ruskin writes in *Praeterita*, 'I saw what was meant by Venetian colour. . . .' Richmond, who became an intimate friend of the family, made three portraits of Ruskin—the chalk drawing of *c.* 1857 in the National Portrait Gallery (No. 1058), a full-length water-colour dated 1842, and a half-length in coloured chalks dated 1857. The last two of these drawings passed through the hands of Goodspeed of Boston (Ruskin sale, 20 May 1931, lots 30 and 29) and are now missing. Richmond was a student of Fuseli at the RA Schools. Through him he met Blake and eloped to Gretna Green with the daughter of Blake's executor.

232 GEORGE RICHMOND. Letter to Ruskin, dated York Street, 21 February 1881
Education Trust, Brantwood, Davies Bequest

MS. Bem. XVIII. Richmond writes that he should never 'forget when I took and introduced you to Carlyle at Cheyne walk. . . . I often regretted after this, that *I* had . . . [been] the means of bringing you . . . together for I thought he was doing you no good at one time, but I now believe that he found your friendship a very great comfort. . . .'

G. F. WATTS (1817–1904)
233 Self-portrait. *c.* 1840
Oil on copper, 5 x 4
Coll. : The artist; Mrs M. Chapman
Trustees of the Watts Gallery, Compton

Ruskin wrote of Watts in 1848 as 'the only real painter of history or thought we have in England'. This was the year in which Watts started on the *St. George* fresco in the Hall of Poets in the new Houses of Parliament and two years after he had won a prize for his cartoon *Alfred inciting his subjects against the Danes*. They never became close friends, for Watts did not appreciate Ruskin's criticisms of his work, but he made two drawings of Effie in 1851 (see No. 275). The second of Ruskin's lectures on *The Art of England* is ostensibly devoted to Burne-Jones and Watts but Watts is scarcely mentioned. He was asked to paint Ruskin's portrait in 1898, but was prevented by illness.

234 Letter to G. F. Watts, headed Bath Hotel, Piccadilly. 1873
Trustees of the Watts Gallery, Compton

This undated letter, written on Brantwood writing paper and postmarked 13 February 1873, appears to be a reply to one from Watts charging him with losing sight of 'all the points of things' while he pursued one. 'You ought to know me better', Ruskin writes, challenging Watts to 'find any writer on art . . . whose range of sight is so microscopic yet so wide' as his own. 'You were yourself', he continues, 'paralysed for years by your love of the Greek style. You never made an entirely correct, complete, unaffected study of anything. You drew . . . [illegible], for instance, trying to make an angel of her. She was not an angel, by any means. The soft chalk translation of her did you deadly mischief at every touch—in the deliberate falsification. . . .' It would be interesting to know if the portrait referred to here is the chalk drawing of Effie exhibited at the R.A. in 1851 and now at Wightwick Manor (repr. James, *Order of Release*, frontis.; see also note to No. 275).

235 Photograph of Holman Hunt and Ruskin at Brantwood. *c.* 1893
Ruskin Museum, Coniston

Holman Hunt (1827–1910), Rossetti and Millais founded the Pre-Raphaelite Brotherhood in 1848; Rossetti was then twenty and Millais eighteen. Hunt and Millais each exhibited a picture at the Academy the following year signed 'P.R.B.' (see No. 241) and in 1850 the Brotherhood brought out the first issue of *The Germ* (see No. 242) 'to encourage and enforce an entire adherence to the simplicity of nature'. Millais's *Carpenter's Shop* was exhibited at the RA in 1850 and Ruskin confesses that he had to be 'dragged up' to look at it, having at first passed it 'disdainfully', and it was not until after savage attacks on the picture and on the Brotherhood had appeared in the press that he wrote in their defence to *The Times* (13 and 30 May 1851). Ruskin's intervention perhaps turned the tide in their favour and he continued to write of their work. Hunt spent some time with Ruskin in Venice in 1869 and Ruskin's first lecture in the *Art of England* series of 1883 was on his work and that of Rossetti.

W. HOLMAN HUNT
236 The Light of the World. 1851–3
Signed and dated: *W H H* [monogram] 1853
Oil on canvas, 48 x 24 (arched top)
Coll. : The artist; T. Coombe
Exhib. : RA, 1854 (508); Birmingham, 1947 (41)
Lit. : *Contemporary Review*, May 1886, 749, and June 1886, 824; W. Holman Hunt, *Pre-Raphaelitism . . .*', 1905, I, 299ff., 307ff., 368 (repr.); XII, 328–32. XIV, 16, XXXVII, 83
Keble College, Oxford

Begun at Worcester Park Farm, in Surrey, where Hunt spent the summer of 1851 with Millais and Collins. Hunt tells us that he painted the background 'at about the time of the full moon, for two or three months . . . in an open shed . . . by the light of a candle'. The figure was painted on his return to Chelsea, using 'an imitation door with adjuncts' and a lay figure for the drapery (XII, 331*n*.). Soon after it was finished he left for the Holy Land to find material for Biblical subjects which he could paint with even greater verisimilitude. Ruskin noticed that when the picture was exhibited at the RA, 'few stopped to look at it and those who did passed on with some contemptuous expression'. He wrote to *The Times* (5 May 1854) in its defence, describing it as 'one of the very noblest works of sacred art ever produced in this or any other age'. Hunt later painted an enlarged replica, now in St. Paul's Cathedral. A smaller version is at Manchester.

W. HOLMAN HUNT
237 John Everett Millais, 1853
Signed: *W. Holman Hunt To* [?] *P R Brother Tom Woolner April 12th* 1853
Coloured chalks on grey paper, 12⅞ x 9¾
Coll. : Woolner; Cosens; Quilter; Morse
Exhib. : Liverpool, *Holman Hunt*, 1907
Lit. : W. M. Rossetti, in *Magazine of Art*, XII (1889), 21; A. Woolner, *Thomas Woolner R.A.*, 1917, 48, 50–1, 58, 62; W. Holman Hunt, *Pre-Raphaelitism . . .*, 1905, I, 340–1
Trustees of the National Portrait Gallery

On 12 April 1853, D. G. Rossetti and his brother William, Holman Hunt, Millais and others of the Pre-Raphaelite circle, met at Millais's house and produced a number of portrait drawings of each other, which were sent out to their mutual friend Thomas Woolner, the sculptor, in Australia; the drawing shown here was one of them. Millais, youngest of the three founders of the P.R.B. (see note to No. 235), came of a Jersey family. He was an infant prodigy and entered the Academy Schools in 1840. His technical brilliance gave him an advantage over Hunt and Rossetti and he became ARA in 1853. He subsequently became an immensely popular genre painter and portraitist, earned £30,000 a year and a baronetcy and eventually became P.R.A. Ruskin had the highest opinion of Millais's early work but in 1857 wrote a severe critique of *Sir Isumbras at the Ford*. He seems to have retained at least some of his affection for him after Millais married Effie and wrote in generous praise of some of his later paintings.

JOHN EVERETT MILLAIS
238 The Order of Release, 1745. 1853
Signed and dated: *J. Millais* 1853
Oil on canvas, 40½ x 29
Coll. : Arden; Renton; Sir H. Tate
Exhib. : RA, 1853 (265); Paris, 1885; FAS, 1881; RA Winter 1898
Lit. : M. H. Spielmann, *Millais and his Works*, 1898, 85–6, 98, repr. 44; James, *Order of Release*, 197–8
Trustees of the Tate Gallery

Painted in the spring of 1853. Effie Ruskin was the model for the wife of the Highlander. The colour of her hair was changed from 'a golden auburn' to black, to contrast with the child's head and the order she hands to the gaoler is said to have been painted from a genuine order of release from Elizabeth Castle, Jersey, whose Governor recognized his signature when he saw the picture. Effie refers to the picture in two letters now in the Morgan Library and quoted here from transcriptions provided by Miss Mary Lutyens. In the first, dated 27 March 1853, she says that the painting of her head was finished on that day and adds that Millais had not 'refined' her face but that it was 'exactly like'. In the second, dated 3 May, she writes that the picture, when shown at the RA, was 'talked of in a way to make every other Academician frantic. It is hardly possible to approach it for the rows of bonnets.' A smaller version of the picture (1853) was exhibited at Birmingham in 1947 (58).

JOHN EVERETT MILLAIS
239 St. Agnes. 1854
Signed and dated: *JEM* [monogram] 1854
Pen and ink and brown wash, 20 x 17
Coll. : Ruskin; Millais
Lit. : James, *Order of Release*, repr. f.p. 216
Admiral Sir William James, G.C.B.

This drawing was made early in 1854, when relations between Ruskin and Effie were at breaking point. From Effie's letters to her mother (see following entry), it seems that the drawing was used as a weapon between them, Ruskin urging her to 'accept' it from Millais and she refusing, thinking that his parents wanted to get her into 'some scrape'. That she was in love with Millais by this time is obvious and she writes of Ruskin's continued sittings to Millais for the Glenfinlas portrait (No. 29): 'I cannot bear to think of what he must endure painting John.'

240 EFFIE RUSKIN. Letter to her mother, dated Herne Hill, Monday, 27 February 1854
Pierpont Morgan Library, New York

MS. MA 1338. This letter (an extract is published in James, *Order of Release*, 214–6) refers to 'that St. Agnes drawing' which 'now hangs before me . . .' (see preceding entry).

W. HOLMAN HUNT
241 Study for *Rienzi* (D. G. Rossetti). 1848
Black chalk, heightened with white, on buff paper, 5⅜ x 5¼
Coll. : W. M. Rossetti
Exhib. : Birmingham, 1947 (148)
Lit. : XII, *xliv*
Mrs Helen Rossetti Angeli

This study was made in the year that the Pre-Raphaelite Brotherhood was formed by Holman Hunt, Rossetti and Millais. Holman Hunt's *Rienzi* and Millais's *Lorenzo and Isabella* were the first pictures to be exhibited at the Academy (1849) with the signature 'P.R.B.' Hunt, like most of the Brotherhood, could not afford paid models, and they frequently sat for each other's pictures. Rossetti (1828–82), who was of Italian extraction, was perhaps the most irresponsible of them all in money matters and the year after Ruskin met him in 1854, he guaranteed him a fixed annual sum in return for first refusal of his drawings up to that amount, writing: 'I really do *covet* your drawings . . . only I won't have them after they have been more than nine times rubbed entirely out. . . .' For two or three years their relationship was close, but Rossetti grew to resent Ruskin's domination ('Please oblige me in two matters, or you will make me ill. Take all the pure green out of the flesh in the *Nativity* I send, and try to get it a little less like worsted-work by Wednesday') and in August 1865 Ruskin wrote to C. E. Norton: 'Rossetti and the others I never see now. They go their way and I go mine' (*Letters*, I, 150–1). Ruskin wrote of him years later as 'a great Italian tormented in the inferno of London; doing the best he could . . . but the "could" shortened by the strength of his animal passions' (*Praet.*, III, I, §13).

242 *The Germ: Thoughts towards Nature In Poetry, Literature and Art*. Nos. 1 and 2. Bound with *Art and Poetry*. . . . Nos. 3 and 4. 1850
London (Aylott & Jones)
Trustees of the British Museum

The first two issues of the Pre-Raphaelite magazine (see note to No. 235) appeared as *The Germ* in January and February 1850. The title was changed to *Art and Poetry* for the last two issues which came out in the following March and May. An etching by Holman Hunt was reproduced as part of the frontispiece to No. 1 and Rossetti's 'The Blessed Damozel' was printed in No. 2, Ford Madox Brown, Christina and W. M. Rossetti, Coventry Patmore and Thomas Woolner were among the other contributors.

DANTE GABRIEL ROSSETTI
243 Self-portrait sketch, sitting to Elizabeth Siddal Plate 10
Dated: *Sept* 1853
Pen and brown ink, 4¾ x 6$\frac{9}{16}$
Coll. : W. B. Scott; Fairfax Murray
Exhib. : Burlington Fine Arts Club, 1883 (97)
Lit. : *Century Guild Hobby Horse*, II, 1887, repr. f.p. 91; Marillier, 258, No. 324, repr. 59
City Museum and Art Gallery, Birmingham

See Nos. 243–9 and 309.

DANTE GABRIEL ROSSETTI
244 The Passover. 1854–5
Water-colour, 16 x 17
Coll. : Ruskin; Severn; purchased NACF
Exhib. : RA, 1883 (364)
Lit. : *Rossetti: Ruskin*, 30, 108, 140; Marillier, 53, 66–8, 238; XXXIII, 288, repr. Pl. 34, XXXVI, 199 and *n*., 225, 237 and *n*.
Trustees of the Tate Gallery

Ruskin already owned a few of Rossetti's drawings when they met in 1854. The following spring he wrote: 'I am very much struck by these two sketches of the Passover and . . . I want you to work out the doorway one as soon as possible. . . . And when it is done I want you to give me the refusal of it. . . .' Some six months later he urged Rossetti to send it 'in such state as it may be, and the sketch of *Passover*'. 'I had to carry the drawing off,' Ruskin told Selwyn Image, 'finished or unfinished. You see Rossetti has cut the head of Christ out and put in a fresh one. He put it in and scraped it out so many times, that I feared he would end by scraping the whole thing clean away. . . .' ('Personal Recollections . . .' in *St. George*, VI, 229.) Acland owned two sketches for the *Passover*, one of which is referred to in a letter exhibited here (No. 310).

ELIZABETH SIDDAL (1834–62)
245 Self-portrait. 1853
Signed and dated: *E.E.S.* 1853–4
Oil on canvas, 9⅛ dia.
Coll. : Rossetti
Lit. : W. M. Rossetti, *D. G. Rossetti: His Family Letters*, 1895, I, 175 (repr.)
Mrs Dennis

Elizabeth, or 'Lizzie', Siddal was discovered by Walter Deverell, one of the Pre-Raphaelite circle, working in a hat shop in 1852. She posed for Millais for *Ophelia* (in a bath of water) and for others of the circle. After a time she posed exclusively for Rossetti who gave her drawing lessons when he discovered her talent. They married in 1860. Ruskin had met her some years before he knew Rossetti and when she became seriously ill with tuberculosis in 1855 he arranged for her to have treatment from Henry Acland (see No. 310), sent her abroad and despite her reluctance made her an allowance of £150 a year in return for all her drawings up to that sum. He called her 'Ida' or 'Princess' but she was known by Rossetti and his friends as 'Guggum'. She had a still-born daughter in 1861 and died of an overdose of laudanum the following year. Rossetti was inconsolable and became a recluse at her death. The self-portrait shown here is her only known oil painting. Rossetti wrote of it to Ford Madox Brown in 1853: 'Lizzie has made a perfect wonder of her portrait. . . .'

DANTE GABRIEL ROSSETTI
246 Elizabeth Siddal. *c.* 1859/60
Pencil, 7½ x 5
Coll. : W. M. Rossetti
Exhib. : Whitechapel Art Gallery, 1948 (99); Arts Council, *Pre-Raphaelite Drawings*, 1953 (63); RA Winter, 1956–7 (732)
Sir Kenneth Clark, C.H., K.C.B.

One of the most touching of the innumerable drawings that Rossetti made of 'Lizzie'.

ELIZABETH SIDDAL.
Two drawings:
247 The Maries at the sepulchre. *c.* 1852/5
Inscribed on *verso*, in W. M. Rossetti's hand: *By Lizzie R.*
Pencil, 3⅛ x 5⅜

248 Descent from the Cross
Pencil, pen and brown ink and wash, 7⅝ x 5½
Coll. : ? Ruskin; Rossetti
Mrs Dennis

The *Maries* was probably drawn in the early eighteen-fifties. William Rossetti, brother of the painter and grandfather of the present owner of these drawings, took lessons from Ruskin for a short time. He is best known for his writings on the Pre-Raphaelites.

ELIZABETH SIDDAL
249 The Eve of St. Agnes. ? 1857
Water-colour, 6½ x 4⅞
Coll. : ? Ruskin; Rossetti
Exhib. : Birmingham, 1947 (117)
Repr. : G. S. Layard, *Tennyson and his Pre-Raphaelite Illustrators*, 1894
Mrs Helen Rossetti Angeli

An inscription on the back of the frame, in W. M. Rossetti's hand, reads: 'By Lizzie Rossetti (Siddal) –St. Agnes' Eve. from Tennyson.' It is perhaps one of the '*Sketches from Browning and Tennyson*' which Lizzie exhibited at the 'Praeraphaelite Exhibition' arranged by Ford Madox Brown in Russell Place, Fitzroy Square, in 1857 (see *Ruskin: Rossetti*, 171).

250 JOHN RUSKIN. *Notes on some of the Principal Pictures exhibited in the Rooms of the Royal Academy*
Oil on paper, varnished, 5¼ x 4¼
1st ed. London (Smith, Elder)
Education Trust, Bembridge School

Inscribed on the cover: 'Wm. Hy. Harrison From the Author 10 May 1858'; W. H. Harrison was Ruskin's first editor (see No. 88a). Ruskin's *Academy Notes* appeared each year from 1855 to 1859 and again in 1875. Their chief object in the first instance was to draw attention to the work of the Pre-Raphaelites. Although his more pungent criticisms created a stir at the time, their publication has not added greatly to his reputation in retrospect. He never allowed personal considerations to affect his judgment, however, and in 1856 he wrote of Millais (by then married to his former wife): 'Titian himself could hardly head him now.'

WILLIAM HENRY HUNT (1790–1864)
251 Self-portrait
Oil on paper, varnished, 5¼ x 4¼
Coll. : Earl of Leven and Melville
Trustees of the National Portrait Gallery

The date of this portrait is not known, but it appears to have been made about 1850–60. Nor is the exact date of Ruskin's meeting with Hunt known, but his respect and affection for the old man's work are evident from the *Notes* shown below (No. 253). Hunt was a pupil of Varley and exhibited with the Society of Painters in Water Colours from about 1824 until the year of his death.

WILLIAM HENRY HUNT
252 Grapes and peaches. (? 1858)
Water-colour and body-colour, 8 x 10¾ (oval)
Coll. : Ruskin; Severn; Sharp
Exhib. : RWS, 1858 (314); FAS, *Prout and Hunt*, 1879 (134)
Lit. : XIV, p. 204, XXXIV, p. 668
Education Trust, Brantwood

Ruskin described this drawing, which hung in his bedroom at Brantwood until his death, as 'the most beautiful painting of fruit that Hunt ever did . . . it hangs among the Turners like a brooch'. Another still life formerly in Ruskin's collection, *Pine, melon and grapes*, is now owned by Mr E. W. Graham; Ruskin wrote of that drawing: 'The grapes are the vintage of Rubens, and the shadows are the darkness of Tintoret' (XIV, p. 444).

253 [JOHN RUSKIN] *Notes by Mr Ruskin on Samuel Prout and William Hunt, illustrating a Loan Collection of Drawings exhibited at the Fine Art Society's Galleries . . . 1879–80. 1879*
1st ed. : 1st impression. London (privately printed)
Education Trust, Bembridge School

In a prefatory note to No. 142 in the catalogue exhibited here Ruskin writes that he has brought 'the Hunt series' together to show 'what real painting is, as such, wholly without inquiry concerning its sentiment or story. The Prouts are here for an exactly opposite reason—not at all to show . . . what mere pencilling is, as such, but what it can pencil for us of European scenery and history.' (See XIV, 365–454.)

SIMEON SOLOMON (1840–1905)
254 Edward Burne-Jones. 1859
Signed and dated: *SS* [monogram] 16.9.59
Pencil, 4½ x 4¼
Visitors of the Ashmolean Museum, Oxford

The original backing sheet bears the enigmatic inscription: 'SS, Ed Be Js. THE SAVAGE MINDED.' Burne-Jones, noted for his gentleness, was one of Ruskin's most faithful and devoted friends. He was intended for the Church, but was advised by William Morris to leave Oxford and become a painter. He was twenty-six when this drawing was made, two years before he married 'Georgie' Macdonald who was to become one of Ruskin's 'pets'. Burne-Jones had long admired Ruskin's writings when he and William Morris went to call on him in 1856. Ruskin persuaded Burne-Jones to design tapestries at Winnington School, took him and his wife abroad after an illness and gave one of his best lectures in the *Art of England* series at Oxford on his work. Although their views on art were opposed in later years they remained friends and only one serious breach occurred. This was over Ruskin's denigration of Michelangelo in the 1871 lecture; he read this to Burne-Jones who said years later 'as I went home I wanted to drown myself in the Surrey Canal or get drunk in a tavern . . .' (*Memorials*, II, 18). However, Burne-Jones forgave him not long after and gave evidence for him in the Whistler case in 1878. Simeon Solomon was a friend of Burne-Jones in his youth, but he took to drink and other dissipation in the 1870s and disappeared from view.

EDWARD BURNE-JONES (1833–98)
255 Cartoon for tapestry: The Dream of Good Women. *c.* 1864
Water-colour on buff paper, laid on canvas, 51 x 27
Sir Kenneth Clark, C.H., K.C.B.

In 1862–3 Ruskin was chafing at the restrictions of life with his parents and hoped to build himself a house and settle in Switzerland. Burne-Jones persuaded him out of the idea but meanwhile they planned a series of tapestries or embroidered hangings on the theme of Chaucer's *Dream of Good Women* to decorate the new house and to be worked by the girls of Winnington School. The project was never carried out, but one of the Burne-Jones cartoons, for the figure of Chaucer, is now at Bembridge and a sketch and five studies of drapery are at Birmingham. The drawing shown here is one of the series, most of which were probably drawn at Winnington (see XVIII, *xxviii*, and *Memorials*, 266–9).

EDWARD BURNE-JONES
256 Two studies of drapery in one mount: Brown and white body-colour, each 9½ x 6
Sir Kenneth Clark, C.H., K.C.B.

EDWARD BURNE-JONES. Two letters to Ruskin:
257 Headed The Grange, West Kensington, and signed with self-portrait sketch

258 Headed Northend. [1877]
Fitzwilliam Museum, Cambridge

The first letter beginning 'Darling Oldie', is undated. The sketch shows Burne-Jones sitting at a large easel. The second is undated and is endorsed '1877'. Burne-Jones writes here: 'Very dear & blessed Oldie, a person has told me you are back from Venice . . .' and asks Ruskin to come and see him. Ruskin had in fact returned on 17 June and on the 19th writes in his diary 'to see Ned and Georgie, delightful . . .'. The letter was probably written between these dates, for it refers to Burne-Jones's pictures at the newly-opened Grosvenor Galleries, where Ruskin went on 24 June and again on 5 July. A notice of the exhibition is contained in Letter 79 of *Fors* (July 1877), in which Ruskin writes of Burne-Jones's paintings exhibited there (*The Days of Creation* and seven others): 'I *know* that these will be immortal.' On a later page of the same Letter he makes the attack on Whistler's Nocturnes which was to lead to the famous libel action (see No. 265).

JOHN BRETT (1830–1902)
259 The Val d'Aosta. 1858
Signed and dated: *John Brett* 1858
Oil on canvas, 34½ x 26⅞
Coll. : Ruskin
Exhib. : RA, 1859 (908) and Winter 1950; M., 1904 (191); Birmingham, 1947 (2); Agnew's, 1961 (18)
Lit. : XIII, 572; XIV, *xxiv*, 234, 238*n*., repr. frontis., XXIII, 234; R. Ironside and J. Gere *Pre-Raphaelite Painters*, London, 1948, 45–6
Sir William H. Cooper, Bt.

Brett, like J. W. Inchbold, was one of the young painters whom Ruskin encouraged for their talent. In August 1858, the year in which he commissioned this picture, Ruskin wrote to his father from Turin: 'I sent for him at Villeneuve, Val d'Aosta, because . . . I thought he wanted some lecturing. . . . He is much tougher than Inchbold and takes more hammering; but I think he looks more miserable every day and have good hope of making him completely wretched in a day or two. . . .' (XIV, *xxiii–xxiv*). He later wrote of the picture: 'I never saw the mirror so held up to Nature, but it is Mirror's hand, not Man's. . . .' *The Stonebreaker* of 1857–8 (now at Liverpool) had made Brett's reputation, and he painted nothing of any note after the *Val d'Aosta*. His association with Ruskin ended in 1864 after a disagreement.

EDOUARD FRÈRE (1819–86)
260 Sewing on a button. 1882
Signed and dated: *Edouard Frère*. 82
Oil on canvas, 15⅝ x 12⅝
Coll. : Mappin
Sheffield City Art Galleries

In his notes on Frère's paintings in the French Exhibition of 1856, Ruskin wrote: 'I can find no words tender enough, or reverent enough. . . . . Who could have believed that it was possible to unite the depth of Wordsworth, the grace of Reynolds and the holiness of Angelico?' (XIV, 141–3). Frère studied under Delaroche and exhibited at the Paris Salon in 1842 and several times in the French Exhibition in London. There are paintings by him at Birmingham, Cardiff and Glasgow, and his '*En face de l'Ecole*', formerly owned by Ruskin, is at Sheffield.

EDOUARD FRÈRE
261 Girl peeling carrots. 1869
Signed and dated: *Ed. Frère*. 69
Water-colour, 11 x 8½
Lit. : C. R. Grundy and F. G. Roe, *Cat. of Pictures and Drawings. . . . Nettlefold Collection*, IV, London and Derby, 1938, 221–3 (repr. (col.), as 'The Little Domestic')
Mr Frederick Nettlefold

Perhaps related to the *Cottage interior: girl peeling carrots*, in Ruskin's collection, to which he often referred (see XIX, 249, 270 and XX, 275).

DANTE G. ROSSETTI

262 William Morris. 1856/8
A pen and ink drawing of a man on *verso*
Pencil, 9¾ x 8¾
Coll. : W. M. Rossetti; Fairfax-Murray
Exhib. : Victoria and Albert Museum, *Morris Centenary*, 1934 (331)
Lit. : G. H. Crow, 'William Morris' in *Studio*, Winter, 1934, 27
City Museum and Art Gallery, Birmingham

Ruskin first met Morris with Burne-Jones in 1856 when they were sharing rooms in Red Lion Square. The two friends wrote a joint article for the *Oxford and Cambridge Magazine* in the same year, defending Ruskin in reply to an attack on *Modern Painters*, III, in the March *Quarterly Review*. Ruskin also met him at Oxford when Morris was decorating the ceiling of the Oxford Union in 1857, but it was not until 1877, when Ruskin joined Morris's newly-formed Society for Protection of Ancient Buildings, that he came to know him well. Cook and Wedderburn ascribe the initial idea for this Society to Ruskin's *Opening of the Crystal Palace* of 1854 which, in spite of its title, was a plea for the preservation of ancient monuments. While Ruskin was in Venice helping to prevent the restoration of St. Mark's in 1877, Morris and Burne-Jones organized a similar campaign in England. They both offered to give evidence for Ruskin in the Whistler case (see No. 265) but only Burne-Jones was called.

263 WILLIAM MORRIS. '*The Earthly Paradise*.' Part I. 1870
5th edition. London (Ellis)
National Trust, Carlyle's House

The fly-leaf is inscribed: 'Thomas Carlyle with his scholar John Ruskin's love. 1st January 1870.' At about the same time as Ruskin gave this copy to Carlyle, he probably sent a copy of Part III to Mrs Cowper-Temple ('Isola'), for he wrote to Joan Severn, who was staying with her at Broadlands, on 3 January 1870: 'Has Isola got Morris's last? . . . I can't understand how a man who, on the whole, enjoys dinner—and breakfast—and supper . . . can write such lovely poems about Misery. . . . There's such lovely, lovely misery in this Paradise . . .' (XXXVII, 3). Although the date 1870 appears on the title page, the book appeared in November 1869. In May 1870 Ruskin was hoping that a new edition with two or three hundred woodcuts by Burne-Jones, many of them already designed (1865), would be published, but the project fell through (XXXVII, 638).

264 JOHN RUSKIN. *The Nature of Gothic: A Chapter of The Stones of Venice.* [With a Preface by William Morris. 1892]
3rd ed. Kelmscott Press
Education Trust, Bembridge School

In the preface to the 'Kelmscott' edition of the *Nature of Gothic*, Morris wrote that Ruskin had 'let a flood of daylight into the cloud of sham-technical twaddle which was once the whole substance of "art criticism", and is still its staple . . .'. By the time it was published Ruskin was past work, but when Sydney Cockerell (who had suggested its publication) went to see him in April 1892 he found a copy of the book on his table, and Ruskin remarked that Morris was 'the ablest man of his time'. When Morris heard of the compliment he ordered a bottle of Imperial Tokay in celebration (*Friends of a Lifetime*, 60).

265 JAMES MCNEILL WHISTLER. *Whistler* v. *Ruskin.* Manuscript
University of Glasgow, Birnie Phillip Gift

MS. BP II 29/26. Whistler's version of the famous libel action was first published in 1878 in pamphlet form and was later included in the author's *Gentle Art of making Enemies* (London and New York, 1890). In May 1877 the new Grosvenor Galleries were opened and Ruskin went to see them as soon as he returned from Venice in June. Letter 79 of *Fors Clavigera* appeared in July with an attack on Sir Coutts Lindsay, the proprietor, for 'admitting works into the gallery in which the ill-educated conceit of the artist so nearly approached the aspect of wilful imposture. I have seen, and heard, much of Cockney impudence before now; but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face' (XXIX, 160). Ruskin referred, of course, to Whistler's paintings and principally to the *Nocturne in Black and Gold: The Falling Rocket* (*c.* 1874, now at Detroit), which was hung with four other Nocturnes and the portrait of Carlyle. Whistler naturally sued for damages and the case was heard in November 1877. Whistler went into the box himself and called Albert Moore, W. M. Rossetti (on a *subpoena*) and W. G. Wells as witnesses. Ruskin, not yet recovered from his mental breakdown earlier in the year, was not well enough to attend. Burne-Jones was his chief witness, with Frith and Tom Taylor. *The Doge Andrea Gritti* (see following entry) was brought into court on his behalf, as an example of good workmanship. Whistler was awarded a farthing damages but both protagonists were in fact the losers—Whistler because the case had an adverse effect on the sale of his work (he later went bankrupt) and Ruskin because the libel caused him a serious loss of reputation with later generations. Mr Quentin Bell suggests ('*Ruskin*, Edinburgh and London, 1963, 83) that in the *Fors* attack Ruskin was concerned with Whistler's intention and not his technique. This argument is convincing and is borne out by Ruskin's preference for rapid execution where it is the fruit of experience (see *Ruskin: Rossetti*, 29, for example). Many years before the trial he had written in *Modern Painters*, III, that 'the difference between great and mean art' lies not in handling or style or subject but 'wholly in the nobleness of the end' (V. 42); this is perhaps the key to much of his art criticism.

VINCENZO CATENA (active 1506; *d.* 1531)
266 The Doge Andrea Gritti Plate 8
Oil on canvas, 38½ x 31¼
Coll. : Said to have come from the Palazzo Contarini, Venice; Dr G. Elliot, Dean of Bristol; Ruskin (1864); Severn; L. Douglas; O. Gutekunst (1917)
Exhib. (as Titian): British Institution, 1863; RA Winter, 1870 (57); Olympia, *Daily Telegraph* Antiques, 1928 (57); RI, *Somme* (1)
Lit. : XIX, 250, 269, repr. Pl. X, XXIV, 184; G. Robertson, *Catena*, 1954, 69
Trustees of the National Gallery

Formerly attributed, by Ruskin, and others, to Titian. Ruskin wrote to Rawdon Brown in September 1864 '. . . I have just possessed myself of a portrait of the Doge Andrea Gritti. It is my notion of Titian's work, and that is all I care about.' He exhibited the picture at his *Somme* lecture in 1869, saying: 'That portrait . . . tells you everything essential to be known about the power of Venice in [Gritti's] day.' In the catalogue he refers to its 'faultless breadth of treatment' and makes the comment 'Naturalist art of the highest school'. It was painted between 1523 and 1531. See note to No. 265.

267 J. ANDERSON ROSE. Letter to James McNeill Whistler, dated 30 November 1878
University of Glasgow, Birnie Phillip Gift

MS. BP II 29/13. Whistler's solicitor writes from his London office to reinforce his earlier advice against an appeal: 'You never could again have your case presented to the Jury so well. . . . Ruskin's witnesses gave their evidence so that you ought to have had the verdict on their evidence only . . . the Judge was certainly in your favour from beginning to end.' 'Anything more unfair' than the production of 'a Titian', he continues, 'could not be executed or conceived. . . .'

KATE GREENAWAY

268 Two drawings in one mount:

a. Small girl in a bonnet
   Signed and dated: *K.G.* 1883
   Pencil, 3 x 2⅞

b. Two small girls on a step
   Signed and dated: *K.G.* 1883
   Water-colour, 3 x 3¼

Coll. : Acland
Visitors of the Ashmolean Museum, Oxford

Ruskin and Kate Greenaway had admired each other's work for some time before they met. Their mutual friend Stacey Marks suggested that Ruskin should write to her, which he did in 1880, and their subsequent friendship gave him much happiness. She often stayed at Brantwood and unlike some of his protégés had no objection to being advised and scolded about her work. She soon became 'sweetest Kate' and he her 'loving Dinie' in the hundreds of letters that passed between them. One of the *Art of England* lectures which Ruskin gave at Oxford in 1883 (when he had had to forswear controversial subjects for the sake of his sanity) was on her work and Mrs Allingham's. It was entitled 'Fairy Land'.

KATE GREENAWAY

269 A May Day Dance. 1884
Signed and dated: *K.G.* 1884
Pencil and water-colour, 4 15/16 x 10 9/16
Coll. : Ruskin
Lit. : xxx, 356
Whitelands College, Putney

On May Day 1884, Ruskin wrote to Kate Greenaway thanking her for a drawing (perhaps the one shown here), describing it as 'lovely, beyond all thanks . . .' and continuing 'What you ABSOLUTELY need is a quantity of practice from things as they *are*—and hitherto you have ABSOLUTELY refused even [?ever] to draw any of them so' (xxxvii, 483). Kate Greenaway designed some of the dresses for the Whitelands May Queens (see No. 299).

KATE GREENAWAY

270 Rock, moss and ivy. ?1885
Water-colour and body-colour, 7⅜ x 13
Coll. : Ruskin
Lit. : xxx, 239
Guild of St. George

According to the catalogue of the St. George's Museum, this drawing was made at Brantwood as a result of a challenge from Ruskin that Kate could draw pretty children but 'couldn't make a drawing of that rock'. In his diary for 20 April 1885, he writes: 'K.G. drawing stone under old oak tree. Today, rain, a blessing for sheep and flowers' (*Diaries*, 1106).

271 Letter to Kate Greenaway from Brantwood. 1886
Pierpont Morgan Library, New York

MS. R–V, MA 2010. This letter, one of 592 in the Library's possession, is undated but is postmarked 23 February 1886. Ruskin refuses Kate Greenaway's offer to illustrate his autobiography, *Praeterita*, on the grounds that it 'will not be cheerful enough', adding 'I'll try to keep it as *Katish*—as the *very* truth can be'. He goes on to say 'Clotilde [Adèle Domecq, his early love] is still living (I believe)—Baronne Du Quesne—a managing chatelaine in mid-France' (see No. 272).

SUMMARY INDEX

Academy Notes (begun 1855): 250
Burne-Jones, E.: 254–8
Brett, John: 259
Fielding, A. V. C.: 227
Frère, E.: 260–1
Greenaway, K.: 268–71
Harding, J. D.: 228
Hunt, W. Henry: 251–3
Hunt, W. Holman: 235–6
Millais, E. E.: 237–40
Morris, W.: 262–4
Prout, S.: 223–6, 253
Richmond, G.: 231–2
Roberts, D.: 229–30
Rossetti, D. G.: 241–4
Siddal, E.: 245–9
Watts, G. F.: 233–4
Whistler, J. McN.: 265–7

XIV Girls

'I don't despise girls, I love them, and they help me, and understand me often better than grown women' (xxxv, 417).

272 JOHN RUSKIN. 'Remembrance' in *Friendship's Offering: and Winter's Wreath: A Christmas and New Year's Present for MDCCCXXXVIII. . . .* 1838
London (Smith, Elder)
Education Trust, Bembridge School

Written for Adèle Clotilde Domecq, 'Spanish-born, French-bred, Catholic-hearted' daughter of J. J. Ruskin's partner in the firm of Ruskin, Telford & Domecq. Ruskin first saw her when he and his parents joined the family at a 'fatal dinner' in the Champs Elysées in Paris on their journey back from their foreign tour in 1833. Later she went to stay at Herne Hill and Ruskin fell hopelessly in love. 'The old people', he writes in *Praeterita*, 'saw little harm' in it and his mother 'had not the slightest idea that her house was on fire'. But Adèle, 'though extremely lovely at fifteen, was not prettier than French girls in general at eighteen . . . [and] not in the least amiable'. She read 'Leoni', a laboured story he wrote for her, with 'rippling ecstasies of derision' and it is difficult to believe that 'Remembrance' met with a better reception (see No. 273). The end of the story is told in Ruskin's note, dated '28 Dec 1839' and pasted on the fly-leaf of his diary for 1840–7: 'I have lost her.'

273 PEDRO DOMECQ. Letter to J. J. Ruskin (fragment). 1837
Education Trust, Bembridge School

Bem. MS. L.10. The final sheet of an unpublished letter (the rest is missing) postmarked 6 November 1837, from Adèle's father, endorsed by J. J. Ruskin: 'P. Domecq Paris 3 Novr 1837 of Adèle *very affectionate. . . .*' The writer acknowledges receipt of '*The Keap Sake*' and continues: 'Clotilde or Adèle . . . has red with great pleasure the lines of John. She got possession of the book almost exclusively and [I] have seen . . . her reading repeatedly the lines of *Remembrance:* altho' I never mentioned to her they were written for her; & never made her conscious of John's . . . [?preference] for her . . . I did not think of encouraging her on it knowing your ideas and the obstacles in the way. . . .' Adèle married Baron Duquesne or du Quesne in 1840 (see No. 271). An interesting side-light is thrown by another unpublished letter at Bembridge, endorsed 'Marriage-partnership': in 1843, after the death of Adèle's father, her uncle, J. P. Domecq, wrote to J. J. Ruskin suggesting that 'it might be agreeable to your self and Mrs Ruskin' to have her younger sister Caroline 'for your interesting & distinguished son'.

JOHN RUSKIN
274 Euphemia Chalmers Ruskin. *c.* 1850
Pencil and water-colour, 10¼ x 8
Col. : Northcote (Bishop); X. de Salas
Lit. : Ashmolean Museum, *Report of the Visitors*, Oxford, 1961, 72
Visitors of the Ashmolean Museum, Oxford

An old label on the back of the frame, which also bears the label of a Paris framer, reads: 'Portrait of Effie Ruskin by her husband John Ruskin given to me in 1851 C. A. Bishop' (Mrs Bishop stayed with Ruskin and Effie at Park Street in July 1851 before her marriage in October of that year). In a letter to her mother of 7 April 1850 (now in the Morgan Library), written from Bourges on the way back from Venice where she and Ruskin had spent the winter, Effie refers to a portrait of herself which appears to be the drawing shown here. It was apparently made soon after a miniature of Effie had been painted in Venice and 'John said he could make me much liker'. She quotes an Austrian friend as saying that the 'throat was too thick' and 'not enough fire' in the eyes. The drawing is not listed in *Works*. Effie Gray was born at Bowerswell in May 1828, in the house where Ruskin's grandfather had committed suicide eleven years before. She stayed at Herne Hill as a child, when Ruskin wrote *The King of the Golden River* for her, and again in the spring of 1847. They were married at Bowerswell in April 1848. The marriage was not consummated and was annulled in 1854.

G. F. WATTS
275 Effie Ruskin. *c.* 1851
Pencil, 8½ x 5¾
Coll. : Ruskin; Millais
Lit. : James, *Order of Release*, repr. f. p. 66, as 'at the age of eighteen', *Letters from Venice*, 18
Mr Raoul Millais

An inscription on the back reads: 'H. R. Millais. Given to my father by his mother Effie Millais.' According to information provided by Miss Mary Lutyens, the drawing was made at the same time as a large chalk drawing of Effie, commissioned by J. J. Ruskin and exhibited at the Academy in 1851, and was perhaps given to her by the artist. Effie sent a daguerreotype of the small drawing shown here to her mother on 17 March 1851, describing it in a letter of 14 April (original in the Morgan Library) as 'a small and very finely finished drawing'. On 28 September 1851 Ruskin's father wrote to him that an old friend of his, seeing the large drawing in John's study, had remarked on the drooping eyelid. Mr Ruskin added 'I would give this large one for the small one' (Bem. MS. L.4). See note to No. 234.

JOHN EVERETT MILLAIS
276 The Foxglove. 1853 Plate 12
Dated: 1853
Oil on millboard, 9¼ x 8¾
Coll. : Millais
Exhib. : Russell Place, 'Praeraphaelite Exhibition', 1857
Lit. : *Ruskin, Rossetti*, 171; Leon, 182–3, 185
National Trust, Wightwick Manor

Painted at Glenfinlas (see following entry). According to information provided by Lady Mander, Ford Madox Brown wrote to a friend in Liverpool in 1857 of his disappointment at the poor attendance at an exhibition in which this picture was shown. He says that Ruskin disapproved on this portrait of his former wife being exhibited (original letters in a private collection in America). The exhibition was probably one described by W. M. Rossetti as 'a semi-public collection' arranged by Brown and some of his friends at Russell Place, Fitzroy Square, in 1857. This was known as 'The Praeraphaelite Exhibition' and included works by Brown himself, Holman Hunt, Rossetti, Elizabeth Siddal and others. Millais's contribution consisted of *The Wedding Cards, The Foxglove* and portraits of Hunt and Wilkie Collins. Compare No. 277 and see No. 280. Millais promised to give *The Foxglove* to Ruskin at Glenfinlas, but it never came into his possession.

JOHN AND EFFIE RUSKIN, after J. E. Millais
277 Effie Ruskin with a foxglove in her hair 1853
Signed and dated: *EJR* [monogram] 1853
Pencil and grey wash: 9½ x 7
Coll. : Millais
Repr. : James, *Order of Release*, f.p. 120
Sir Ralph Millais, Bt.

This copy of *The Foxglove* (No. 276) is not recorded in *Works*; it was almost certainly made at Glenfinlas. Millais mentions in his letters to Holman Hunt from there, that he was giving Effie drawing lessons, and on 14 August 1853 he writes: 'She has drawn and painted some flowers in oil . . . almost as well as I could do them myself. If it was not for her being such captivating person I should feel disgusted with such aptitude' (original in collection of Mrs Burt).

278 JOHN RUSKIN. *The King of the Golden River.* Manuscript. 1841
In volume
Beinecke Rare Book and Manuscript Library, Yale University

Ruskin writes in *Praeterita* (II, IV, §64), '*The King of the Golden River* was written to amuse a little girl; and being a fairly good imitation of Grimm and Dickens, mixed with a little true Alpine feeling of my own, has been rightly pleasing to nice children. . . .' It was written for the twelve-year-old Effie Gray at Leamington in 1841 and was published, with illustrations by Richard Doyle, ten years later. The quotation given above is the only reference to Effie in Ruskin's autobiography.

279 Letter to Effie Gray. Dated 3 January [1848]
Pierpont Morgan Library, New York

MS. MA 1338. One of Ruskin's many letters to Effie during their engagement. It is published in Admiral Sir W. James's *Order of Release* (pp. 80–2) without the post-script, which reads: 'Be assured, though, mine own, that whatever I may say, I will do all I can to make your *real* friends welcome—and will love them & try to make them love *me*.' On the second page is a pen and ink sketch of a flight of cranes illustrating his fear that her friends will descend on them 'by Forty at a time'.

280 J. E. Millais. Letter to Holman Hunt from Bridge of Turk, dated 17 July [1853]
Mrs Elisabeth Burt

One of a series of unpublished letters to Holman Hunt from Glenfinlas in the lender's collection. They give an almost weekly record of Millais's growing attachment to Effie, 'the sweetest creature that ever lived'. In June he describes Ruskin as 'benign and kind', but in August is writing bitterly of Ruskin's neglect of Effie. In the letter exhibited here he writes: 'The dreariness of a mountainous country in wet weather is beyond everything. I have employed myself in painting little studies of Mrs Ruskin whilst poor William has given way to whiskey and execration.' William was Millais's brother who had travelled up with the Ruskins. See No. 276. The letter is endorsed '1853' and 'going to paint R', a reference to the portrait of Ruskin (No. 29).

281 EFFIE RUSKIN. Letter to George Gray, dated Herne Hill, 7 March [1854]
Pierpont Morgan Library, New York

MS. MA 1338. Effie, prompted by her friend Lady Eastlake, whom she had consulted the previous week, writes to her father: 'I have . . . simply to tell you that I do not think I am John Ruskin's wife at all—and I entreat you to assist me to get released from the unnatural position in which I stand to him' (see James, *Order of Release*, 219–21).

282 Ruskin's statement to his Proctor on his marriage. 1854
Holograph
Education Trust, Bembridge School

Headed 'General Facts' and signed 'John Ruskin. 27th April 1854', this document is printed in Whitehouse's *Vindication* (pp. 12–16) and is reproduced in facsimile. It is exhibited here to show Ruskin's view of the causes of the failure of his marriage. Although he could not have known all the facts, Gladstone's words, spoken to his daughters years after the event, are worth recalling: 'Should you ever hear anyone blame Millais, or his wife, or Mr Ruskin, remember there was no fault: there was misfortune, even tragedy: all three were perfectly blameless' (M. Drew, *Acton, Gladstone and others*, London, 1924, 107).

283 Photograph of Effie Millais. *c.* 1860
Mrs Joan Henderson

Effie married Millais in July 1855, bore him eight children and died in 1897.

JOHN RUSKIN
284 Rose La Touche. 1872 Plate 14
Water-colour, 2¼ x 1¾ (oval)
Repr. : Evans, John Ruskin, Pl. 14
Guild of St. George

Rose was nearly ten and Ruskin almost thirty-nine when he saw and fell in love with her in January 1858. He describes the meeting, and the drawing lessons and 'Paradisiacal' walks that followed, in *Praeterita*, where he also gives the text of a letter she wrote to him from Nice in March 1859. This is perhaps the letter he always carried in his pocket (see No. 52), calling him 'Dearest St. Crumpet' (she had christened her governess 'Bun'), a name that many of his intimate friends also adopted. For him she was 'Rosie' or 'Rosie-Posie' and, in the rhymes he sent her, 'Rosie rare'. In a MS appendix to *Praeterita*, found among his papers after his death, he reflects that 'her subsequent knowledge of me . . . [was] deeper than a child's only in its religious anxiety that I should believe as she believed', and writes that when in 1860 the 'new epoch of life' began for him (i.e., when he turned to political economy) 'Rose, in heart, was with me always, and all I did was for her sake'. The story of their frustrated love is painful to read, for Ruskin wanted the child he had loved rather than the young woman who preached at him and he could not reconcile the two. ('I never had a chance of writing a love-letter to Rosie—she was always furious with me for loving *her* better than God,' he wrote to Kathleen Olander years later (*Gulf of Years*, 78).) Their 'semi-separation' after his first proposal (see No. 311) was probably due partly to prudence on the part of Mrs La Touche, but Ruskin himself attributed it to her jealousy (see Leon, 478). Their meetings, sometimes open and sometimes arranged secretly by Mrs Cowper-Temple, left Ruskin alternating between hope and despair, while Rose suffered from nervous attacks which eventually turned to madness. After her death in 1875 Ruskin tried without success to find comfort in spiritualism (see No. 342) and solaced himself with the association of her image with St. Ursula, Ilaria di Caretto and the rose in its every form. The miniature shown here is not listed in *Works*; the date is engraved on the back of the frame.

JOHN RUSKIN (?)
285 Portrait of a sick girl in bed
Pencil, 7 x 4¾
Coll. : Thorold
Education Trust, Brantwood

Although there is no supporting evidence, this is probably a portrait of Rose La Touche during her last illness in 1875. It has been suggested that this extraordinary drawing is by Ruskin but, even allowing for extreme emotional disturbance, this is not altogether easy to credit (compare the self-portrait of 1873–4, No. 35). A pencil drawing by Ruskin of Rose in profile, made in 1874, was, according to information given by Wellesley College, destroyed in a fire at the house of C. E. Goodspeed (repr. xxxv, Pl. C). Cook and Wedderburn list another drawing of the same date and some water-colour sketches in the collection of Mrs Bishop (xxxviii, 275).

286 Rose La Touche's prayer book. 1866
Education Trust, Bembridge School

Given to Rose by Mrs Cowper-Temple: the flyleaf is inscribed 'Rose from Φιλη'. The prayer book was acquired by the Trust from a Dublin dealer in 1931.

287 JOHN RUSKIN. *The Queen of the Air: Being a study of Greek Myths of Cloud and Storm.* 1869
1st ed. London (Smith, Elder)
Education Trust, Bembridge School

Inscribed on title page: 'Rose La Touche August 2d 1869.' The volume, which was probably returned to Ruskin after Rose's death, is annotated by her throughout. On the inside front cover she has written '& if she could but understand! & if it were not quite so heathenish!'

288 ROSE LA TOUCHE. *Clouds and Light.* 1870
1st edition. London (Nisbet)
Trustees of the British Museum

Contains a sentimental allegory and reflections on suffering. There is also a sketch, written in the first person ('Albert Meisinger'), which is obviously a portrait of Ruskin: 'I am an old man. . . . I have a heart which carries a great store of love that no one in this world has ever needed. . . .' The last of a group of poems is 'A Retrospect' which opens: 'I would look back upon my life tonight, Whose years have scarcely numbered twenty-two. . . .'

289 Rose La Touche's notebook. 1872
Holograph. In volume, front cover stamped: *R. La T.*
Education Trust, Bembridge School

Bem. MS. 36. Headed: 'A few notes of a Lecture by Mr Ruskin on αὐταρχεια in Art. Oxford Feby 22/72' and endorsed, in Ruskin's hand on the fly-leaf: 'R. March 14th.' The lecture was the fifth in the series *The Eagle's Nest*, given at Oxford in the Lent Term.

ROSE LA TOUCHE. Two letters
290 To George MacDonald, dated 19 June 1872
291 To Ruskin, undated
Beinecke Rare Book and Manuscript Library, Yale University

In the late autumn of 1870, Rose had learned the story of Ruskin's marriage as told to her mother by Effie Millais and was (wrongly) led to believe that she could not marry him even if she would. In the following year a foolish or malicious aunt, in whom Ruskin had confided, had made further mischief and Rose was reduced to a pitiful state of hysteria. The first of the letters shown here is a covering note asking George MacDonald to forward the second 'to him who is your friend and was mine. . . . Only God can judge him—not I.' The enclosure, an incoherent tangle of accusation and lament, is simply headed 'After reading letters written by you in 1870'. MacDonald wisely did not forward it. No other letter from Rose to Ruskin appears to have survived (see note to No. 17).

292 Photograph of the Log House at Winnington School, with some of the pupils
Education Trust, Bembridge School (by permission of Imperial Chemical Industries Ltd.)

Winnington and its formidable headmistress, Miss Bell, gave Ruskin a refuge during some of the worst periods of his unhappiness over Rose La Touche. He first stayed there in 1859, when he wrote to his father, 'The house stands in a superb park full of old trees, and sloping down to the river . . . the girls look all as healthy and happy as can be . . .', and four years later, 'the tables with the bright faces above them are so like Paul Veronese's great picture in the Louvre. . . .' He persuaded Burne-Jones to stay there, with his wife, to design a tapestry (see No. 255) and join (reluctantly) in the romps. 'Georgie' Burne-Jones wrote tartly of Miss Bell, after their first visit, that she was 'an extremely clever woman' who, 'evidently understanding that Ruskin was the greatest man she had ever seen', made 'the utmost use of the . . . interest he took in her school'. Ruskin, she adds, 'looked very thin, scarcely more than a black line . . . amongst the white girls in his evening dress' (*Memorials*, I, 263–4). His last visit was in 1868. Winnington is now the club house of Imperial Chemical Industries and Ruskin's room is now the library.

293 Letter to the pupils of Winnington School, dated 8 May [1859]
Pierpont Morgan Library, New York

MS. MA 1572. Opening 'Dear Birds', this is one of many sermons that Ruskin sent to his 'pets' at Winnington. He also corresponded with the girls of Cork High School, where he instituted a 'Rose Queen' festival. He gave the High School a collection of minerals and there are some intimidating photographs at Sheffield of the young ladies.

294 JOHN RUSKIN. *The Ethics of the Dust: Ten Lectures to Little Housewives on the Elements of Crystallization.* 1866
1st ed. London (Smith, Elder)
Sir Kenneth Clark, C.H., K.C.B.

The *Ethics* was written at Winnington and appeared in December 1865. Carlyle, strangely enough, was enthusiastic. Writing to Ruskin on 20 December to thank him for the copy exhibited here, he writes that he 'devoured [it] without pause. . . . In power of *expression*, I pronounce it to be supreme. . . .' The book met with little success elsewhere until 1877 when the second edition was published with a new preface. Two of the characters in the dialogues are represented in this exhibition—'Lily' Armstrong, afterwards Mrs Kevill Davies (No. 295), and 'Mary' Leadbeater (see No. 371).

JOHN RUSKIN
295 Lily Armstrong. *c.* 1878
Signed (three times): *J. Ruskin*
Water-colour over pencil, 12⅝ x 9¾
Coll. : Davies; Lebenhauser
Exhib. : RWS, 1901 (62)
Lit. : XXXVIII, 275 (No. 1344)
Victoria and Albert Museum

Lily Armstrong, the 'Lily' of *Ethics of the Dust*, was one of the pupils at Winnington School. Ruskin wrote affectionate letters to her in 1866, while she was there, and she afterwards stayed at Denmark Hill and Brantwood. The last of her visits to Brantwood recorded in Ruskin's diaries was in September 1872 and this portrait perhaps dates from that time. Another portrait of her by Ruskin is reproduced Leon, Pl. 26. She was the daughter of Sergeant Armstrong, M.P. for Sligo, and married Captain Kevill Davies.

EDWARD BURNE-JONES
296 Mary Gladstone
Signed and dated: *EBJ* [vertical] *Hawarden Aug* 1879
Coll. : Given by the artist to the sitter. 1879.
Lit. : J. Ruskin, *Letters to M.G. and H.G.*, 1903, repr. f.p. 86; XXXIII, 302
Mrs Francis W. Parish

In Ruskin's lecture on Burne-Jones in the *Art of England* series (1883) he showed this drawing to his students as an example of 'Mr Jones's best work, in subdued pencil light and shade' in which they could see 'the painter's . . . powers stimulated to their utmost, and reaching a serene depth of expression unattainable by photography, and nearly certain to be lost in finished painting'. In one of his many letters to Mary Gladstone (November 1884) he wrote: 'He never did anything better.' Ruskin made one of his most vicious attacks in *Fors Clavigera* on Gladstone (1875; Letter 57). After meeting Mr Gladstone and staying at Hawarden (covering a possible retreat by orders to send a summoning telegram if necessary), he changed his opinion and withdrew the offending passage from later editions of *Fors*. A mutual respect grew up between them which was perhaps made easier by their shared admiration for Scott and by Ruskin's affection for Gladstone's daughter. Mary became one of his 'pets' and would play the piano for him, so earning the name 'St. Cecilia'. The present owner of the drawing is the daughter of Mary Gladstone (afterwards Mrs Drew).

297 Two unfinished drafts for a letter to Mary Gladstone. 1898
Education Trust, Bembridge School

Bem. MS. L.29. Written after the death of Gladstone on 19 May 1898. A third draft was published by Collingwood (*Life and Work of John Ruskin*, 1900, 402) who writes that Ruskin 'sat an hour or more pen in hand, but could get no further than the words: "Dear Mary, I am grieved at the death of your father—" and no more would come. . . .' These appear to be the last 'letters' that Ruskin wrote. At Bembridge there are a number of blank sheets of stamped writing paper inscribed 'John Ruskin' in a trembling hand, which are probably of about the same date.

298 JOHN RUSKIN. *Letters to M*[ary] *G*[ladstone] *and H*[elen] *G*[ladstone]
1st ed. London (privately printed)
Mrs Francis W. Parish

Inscribed on the fly-leaf: 'M.G.' Helen Gladstone was the sister of Mary (see No. 296), who published this edition of 400 copies to raise funds for a porch for Buckley Church, near Hawarden, which is still known as the 'Ruskin Porch'.

299 Gold cross and chain, in velvet-lined case, given by Ruskin to the Whitelands May Queen, 1884
Whitelands College, Putney

In 1880 Ruskin was asked by the Rev. J. P. Faunthorpe, Principal of Whitelands Training College, to give a prize to his students. Ruskin refused, but provided funds for an annual May Day Festival and each year gave a cross and chain to the May Queen. The cross shown here was presented in 1884 to Minnie Griffiths. In the previous year the cross was designed by Burne-Jones. Ruskin carried on a correspondence with some of the May Queens but did not attend the ceremonies, sending his friends instead; on one occasion he was represented by Mr and Mrs Oscar Wilde. The Whitelands May Queen Festivals still continue.

300 FRANCESCA ALEXANDER
Sheet for *Roadside Songs of Tuscany*: 'The Jessamine Window'.
Text, lettered by the artist, in English at left and Italian at right
Pen and brown ink, 14 x 10 (arched top)
Coll. : Ruskin
Guild of St. George

Francesca Alexander was the daughter of an American painter who settled in Florence. Ruskin was introduced to her in 1882 and after going to see her and her mother wrote in his diary for 11 October: 'Very poorly for having gone out to tea last night and been obliged to eat ices. . . . I never knew such vivid goodness and innocence in any living creatures as in this Mrs Alexander and her daughter' (*Diaries*, 1032). Francesca's work for the poor of Tuscany, and her drawings illustrating their songs and legends, appealed to Ruskin immediately and he bought two of her books —*The Story of Ida* and *Roadside Songs*—which he edited and published, writing a preface for each. He gave the *Roadside Songs* to the St. George's Museum after having dispersed many of its sheets. It appeared in twelve parts between 1884 and 1885; only twenty of the sheets were reproduced but in a later edition, published in America in 1897, almost all of the 109 sheets were reproduced. The first of Ruskin's *Art of England* lectures was based on Francesca's work and she became one of his dearest friends, writing him almost daily letters (later edited, with a preface, by Ruskin, and published as *Christ's Folk in the Appenines*, 1887–9). His pet names for her and her mother were 'Sorella' and 'Mammina', while they addressed him as 'Fratello'. Francesca became virtually blind in later years.

301 LUCIA GRAY SWETT. *John Ruskin's Letters to Francesca and Memoirs of the Alexanders* . . . [1931]
1st ed. Boston (Lothrop, Lee & Shepard)
Education Trust, Bembridge School

See note to previous entry.

302 Photograph of Kathleen Olander. 1892
Mrs John Basset Prynne

Kathleen Olander was a young art student when Ruskin discovered her copying a Turner in the National Gallery in November 1887. He gave her lessons and wrote her delightful letters, but when he offered her twenty guineas for a copy of a Turner in the spring her parents became suspicious and put a temporary ban on their friendship. The letters began again in June 1888, and Ruskin tried to persuade Joan Severn to ask her to stay at Brantwood ('I'm afraid she's the least bit more jealous of *you* than she is of my pets in general'). But 'I looked on him only as a spiritual mentor', Kathleen Olander writes, and it was a considerable shock when he sent her a letter overflowing with love on 25 September, saying '. . . it is terrible for any creature of my temper to have no wife'. She was so distressed that she told her mother and was forced to give up all Ruskin's letters, except three which she destroyed. She saw Ruskin only once again (see No. 307) and his letters were not returned to her until after his death. They were then handed to Mr John Basset Prynne, her future husband, on the day their engagement was announced and are now in the Morgan Library. Kathleen Olander's name is not mentioned in *Works* and Joan Severn is believed to have destroyed her letters to Ruskin (see *The Gulf of Years*, 15ff). The photograph is endorsed in Ruskin's hand 'Kathleen Olander'.

Four letters to Kathleen Olander, 1887–8:
303 Dated Kent Hotel, Sandgate, Monday evening [December 1887]

304 From Herne Hill, dated 22 April 1888;

305 Dated Milan, 25 September 1888

306 Dated Fluelen, Switzerland, 27 October 1888
Pierpont Morgan Library, New York

MS. MA 1761. The last of the four letters from Ruskin shown here was in reply to one from Kathleen Olander, written from Painswick, in Gloucestershire, where she had taken temporary refuge after she had been forbidden to see him again; it enclosed one from 'Sorella' (Francesca Alexander) which is now lost.

307 *The Bookman: Ruskin Double Number*. October 1908
Mrs John Basset Prynne

Annotated by the owner. Below the photograph of Ruskin taken by F. Hollyer at Brantwood in 1896, reproduced on p. 31, she has written: 'K's Mother & Sister & Friend were staying at the Lakes Coniston, and one day my Mother said we would go to Coniston. I got out of the carriage to walk up to Brantwood, sent in my card by a butler, but Mrs Severn refused me entrance. However, I walked round house & caught this glimpse of him but retreated . . . *very* upset indeed. . . .'

SUMMARY INDEX

Alexander, F.: 300–1
Armstrong, L.: 295
Domecq, A.: 272–3
Gladstone, M.: 296–8
Gray (Ruskin), E.: 274–83
La Touche, R.: 284–91
Olander, K.: 302–7
Whitelands College: 299
Winnington School: 292–4

XV Friends and correspondents

JOHN EVERETT MILLAIS
308 Henry Acland. 1853
Signed and dated: *JEM* [monogram] 1853
Pencil, touched with water-colour, 14½ x 10⅜
Education Trust, Bembridge School

An inscription on the back of the frame reads 'Sir Thomas Acland' but there is little doubt that the portrait is of his younger brother Henry Wentworth (1815–1900), who succeeded him in 1871. Ruskin met Henry Acland during his first term at Oxford but although there was immediate sympathy between them ('His rooms . . . were within fifty yards of mine, and became to me the only place where I was happy') they did not become close friends until Acland joined the party at Glenfinlas in July 1853 (see No. 28), where this drawing was probably made. Acland became Regius Professor of Medicine at Oxford in 1858, founded the Oxford Museum (see No. 189) and Science Library, and was instrumental in obtaining Ruskin's appointment as first Slade Professor. He was a wise adviser and their affection for each other seems never to have wavered.

309 Photograph of Sir Henry Acland and Ruskin at Brantwood. 1893
The Countess of Birkenhead

Taken and enlarged by Acland's daughter 'Angie' on his last visit to Brantwood. (Repr. XXXV, Pl. A.)

310 Letter to Henry Acland, undated [1855]
Bodleian Library, Oxford

MS. Acland d. 72ff., 46–8. This letter probably dates from the beginning of May 1855, when Ruskin was becoming anxious about Elizabeth Siddal's health and persuaded her to consult Dr Acland. Here he describes how Rossetti 'first got her to sit to him for his higher female faces . . . and got attached to her, and now she is dying. . . . She is five and twenty.' He also sends Acland two Rossetti drawings. One of them is a sketch for the *Passover* (No. 244) which, he says, is a 'fine thing and I shall be very glad that such a drawing is seen at Oxford. Only mind to tell people that it was merely a *waste piece of paper*, given to me . . .' (see No. XXX and XXXVI, 205–6).

311 Letter to Henry Acland from Denmark Hill, dated 10 October 1866
Bodleian Library, Oxford

MS. Acland, d. 72, ff. 117–8. The first page of this letter telling the story of Ruskin's love for Rose La Touche reads: '. . . I am only 47, yet, and I'm jealous of the three years between me and fifty—chiefly for a reason which it is due to our friendship that you should know. . . . Seven years ago a little girl of eleven . . . was brought out by her mother to Denmark Hill to see drawings—(in spite of my then remonstrance that such a child would not care for them). The mother said she would—and she did, a little—but *I* have never cared for drawings, nor for anything else in the world but this child since. . . .'

312 Photograph of a water-colour drawing of Joseph Marie Couttet among the guides who accompanied Mlle d'Angeville up Mont-Blanc in 1838

The name of the artist and the whereabouts of the original drawing are unknown. The photograph was provided for this exhibition from a print in the Bibliothèque Publique et Universitaire, Geneva. Couttet, known for his hazardous exploits as 'The Captain of Mont Blanc', was Ruskin's guide, 'tutor and companion' for thirty years from 1844. A label on the back of the Geneva photograph gives Couttet's age as 42. He would, therefore, have been born in 1796; he died in 1877. See following entry and No. 69.

313 JOHN SIMON. Letter to Ruskin, from 40 Kensington Square, dated 9 November 1886
Education Trust, Brantwood, Davies Bequest

Bem. MS. B. XVIII. This letter acknowledges a copy of *Praeterita* (II, *II*, 'The Simplon') in which Ruskin had written of Couttet. Dr Simon shared Ruskin's affection for the 'Dear brave old man'.

Two letters to Rawdon Brown
314 Dated Denmark Hill, 21 September, illustrated with pen and ink diagrams
Add. MS. 36304, f. 7

315 Unsigned and undated, illustrated with pen and ink sketch of a kneeling female figure
Add. MS. 36304, ff. 5–6
Trustees of the British Museum

Two of a series of letters from Ruskin to Rawdon Brown written between 1850 and 1881, given to the Museum by W. G. Cavendish-Bentinck in 1900. The first, asking for measurements of the porch of St. Mark's, must have been written in 1850 or 1852. The second dates from 1851, when the Duchesse de Berri was entertained in Venice. The figure in the sketch is probably Effie Ruskin, mourning her failure to return a borrowed book. Rawdon Brown (1803–83) is remembered for his friendship with Byron but his chief work was connected with the history and buildings of Venice, of which he had an unrivalled knowledge. He helped Ruskin with his Venetian studies, both on the *Stones* and in later years. In 1853, Ruskin saw through the press Brown's monumental work on the Venetian State Papers relating to England, commissioned by Lord Palmerston. He first met Brown in 1849 and refers to him in *Praeterita* as his 'very dear and not at all monastic friend'.

316 Photograph of Thomas Carlyle. 1865
National Trust, Carlyle's House

Ruskin was introduced to Carlyle (1795–1881) by George Richmond at some time before 1851 and by 1855 was calling on him regularly. Their relations were those of master and disciple, and in his first lecture Ruskin is reported to have said that he owed more to Carlyle 'than to any other living writer' (XII, 507). After his mother's death in 1871, Ruskin came to depend more and more on Carlyle, writing him almost daily letters for a time and addressing him 'Dearest Papa', while the change in his literary style, most marked in *Fors Clavigera*, was due to his influence. Carlyle described Ruskin in 1855 as 'a bottle of beautiful *soda water*' and in 1872, writing of *Fors* to Emerson, he said: 'No other man in England that I meet has in him the divine rage against iniquity and baseness that Ruskin has, and that every man ought to have.' (*Correspondence of . . . Carlyle and . . . Emerson*, 1885, II, 352.) See also No. 215.

317 Photograph of Carlyle on Fritz, Hyde Park, 2 August 1861
National Trust, Carlyle's House

Ruskin's father, in a letter to W. H. Harrison of 28 January 1861, writes: 'Carlyle rode over yesterday for a Call but remained till after seven talking as only he can talk in a most marvellous manner. . . . He has a Horse . . . as extraordinary as himself. . . .' At the top of Tulse Hill, the horse (Fritz) pricked up his ears, 'set off at a rapid pace & stopped at the Gate' (original letter in Carlyle's House). From this it seems that Carlyle's visits to Denmark Hill must have been fairly frequent.

318 Admission ticket to Carlyle's *Heroes and Hero-worship* lecture, 1840
Signed: *Thomas Carlyle*
National Trust, Carlyle's House

Ruskin wrote to W. H. Harrison from Geneva in 1841: 'What are these Carlyle lectures? People are making a fuss about them, and from what I see in the reviews, they seem absolute bombast' (XXXVI, 25). The lecture was delivered in 1840 and published in 1841. Ruskin afterwards quoted from it in *Modern Painters*.

319 THOMAS CARLYLE. *Past and Present*. 1845
2nd ed. London (Chapman & Hall)
Trustees of the British Museum

Inscribed: 'Alfred Macfee. From John Ruskin. 10th January 1887', and scored by Ruskin throughout. An autograph letter to Macfee (who does not appear to be mentioned in the Ruskin literature) of the same date, inserted in the book, reads: '. . . I have sent you a book which I read no more because it has become a part of myself, and my old marks in it are now useless, because in my heart I mark it all . . .' (XXVII, 179). Ruskin dedicated *Munera Pulveris* to Carlyle and intended to write a *Dilecta* on him (see No. 347).

THOMAS CARLYLE: relics
320 Visiting card

321 Lock of hair, in old age

322 Last pair of spectacles, with case
National Trust, Carlyle's House

The Carlyles moved to No. 5 (now 24) Cheyne Row in 1834, and remained there for the rest of their lives. The house was opened as a museum in 1895 and was transferred from the Memorial Trust to the National Trust in 1936; it still contains the Carlyles' possessions.

LIGHT MUNROE, after K. Macleay
323 Jane Carlyle
Water-colour on ivory, 3¾ x 3
Coll. : Carlyle
Lit. : National Trust, *Carlyle's House, Chelsea*, 2nd ed., London, 1954, No. 82
National Trust, Carlyle's House

Ruskin did not really like Jane Carlyle, although he counted her among his friends (see note to No. 328). But her wit amused him and it gave him pleasure to send her strawberries, while she was grateful to him for the way he 'managed' Carlyle. After her death Ruskin is reported to have called her 'a clever shrew' with a rasping voice (see XXXIV, 671*n*.).

324 JANE CARLYLE. Letter to Ruskin, dated Holm Hill, Thornhill, Dumfriesshire, 15 July [1865]
Beinecke Rare Book and Manuscript Library, Yale University

'Oh how delightful!' she writes of *Sesame and Lilies*, which Ruskin had sent her. 'That nice long letter and lovely little book . . . "of Kings Treasuries" "of Queen's Gardens"! The names lift me already into the sphere of the Arabian Nights!' Jane Carlyle was not alone in her pleasure, for the book was one of the most popular that Ruskin wrote (see No. 338).

JANE CARLYLE: relics
325 Lock of hair, with small lidded box

326 Seed pearl brooch, in the shape of a cross

327 Gold ring, with paper wrapper

328 Photograph of Nero
National Trust, Carlyle's House

The lock of hair was given to Carlyle's House by the son of 'Little Charlotte', the Carlyles' maid. The wrapper for the ring is endorsed in Carlyle's hand: '(worn on her last day). T.C. (Tuesday, 24 April 1866).' Nero was the indirect cause of Jane's death. He was knocked over by a carriage while she was driving in Hyde Park; she ran to pick him up and a short while after they drove on the coachman saw that she was dead. Ruskin is said to have called at Cheyne Row to say goodbye to her before leaving for Switzerland with the Trevelyans on the same day, to find the blinds drawn for her death, but his diary records that he 'left Charing Cross station at one'. However that may be, he mourned her death, writing to Rawdon Brown in June 1866 'the deaths of Mrs Carlyle and of Lady Trevelyan take from me my two best women friends of older power . . .' (XXXVI, 509).

329 ROBERT BROWNING. Letter to Ruskin, dated Paris, 10 December 1855
Ruskin Museum, Coniston

According to Cook and Wedderburn (XXXVI, *xxxiii–iv*), Ruskin called on the Brownings at Miss Mitford's suggestion in 1852. He admired Mrs Browning's work but found difficulty in reading Browning's own, and it was she who sent him a copy of *Men and Women* in 1855. Ruskin appears to have written a letter of appreciation heavily salted with criticism, and Browning's reply is shown here. He defends himself against Ruskin's charge of obscurity and other faults, saying 'I look on my own shortcomings too sorrowfully . . . but I shall never . . . feel other than disconcerted . . . when the public . . . begin to understand and approve me' (see XXXVI *xxxiii–vi*). Ruskin later wrote high praise of Mrs Browning's 'Aurora Leigh' and 'Casa Guidi Windows', and he mourned her death in 1861. He continued to correspond with Browning at intervals and recorded his pleasure at meeting his old friend unexpectedly in 1888 (XXXV, *xxix*).

330 Photograph of a painting of Browning's room at Florence
Education Trust, Bembridge School

Inscribed on the back in Ruskin's hand: 'Mr Browning's room at Florence.' No date is given, nor has the picture been identified for this catalogue, but it is probably a room in the Casa Guidi, where the Brownings lived during the fifteen years of their marriage (1846–61).

331 Letter to Sir Charles Eastlake from Venice, dated 10 March [1852]
Pierpont Morgan Library, New York

MS. MA 2239 (1). While Ruskin was in Venice in the winter of 1851–2 he learned that Tintoretto's *Marriage in Cana* in the Madonna della Salute and the *Crucifixion* in San Cassiano might be available for sale. He wrote to Lord Lansdowne, a Trustee of the National Gallery, enlisted Lord Palmerston's support and sent several letters, of which this is perhaps the second, to Sir Charles Eastlake (then P.R.A. and also a Trustee), offering to buy them for the nation provided the sum of £12,000 for the two pictures could be guaranteed. The letter shown here is argued in passionate terms. 'When he [Tintoretto] is painting with his entire heart in it, the stroke is always light . . . it is the arm of a giant touching the canvas like a bird's wing. . . . The more I study him . . . the more I regret that we have none of his works in England. . . .' The paintings, Ruskin continues, 'are for the most part rotting to pieces on the walls. . . . Let me have credentials . . . and I will send home . . . *two* such pictures as English eyes never yet saw.' The Trustees, after consulting Edward Cheney (who Ruskin later believed to have 'put a spoke in the wheel for pure spite'), rejected the offer (7 June 1852).

OCTAVIA HILL (1838–1912), after Spinello Aretino
332 Two haloed mourners (fragment from *The Burial of St. John the Baptist*). *c.* 1877
Water-colour, 10½ x 10½
Coll.: Mrs Gillum; Lewes
St. Marylebone Public Libraries Committee

A label on the back of the frame reads: 'From the picture in the National Gallery "School of

Giotto" Copied by Octavia Hill about 1877. . . .' Octavia Hill was struggling to make a living at the age of fifteen when Ruskin first met her. He commissioned a few drawings from her for *Modern Painters* and gave her lessons but wisely did not advise her to take up art as a profession. When his father died in 1864 he inherited a considerable fortune and some property in Marylebone. He handed the houses over to her and provided funds for her to buy others, and in November 1873 she wrote to him: 'I am sure I owe all to you wh. I have done' (Bem. MS. L. 7). Out of her work grew the present Society of Housing Managers and she was also one of the founders of the National Trust. As with so many of Ruskin's young ladies, their relationship changed as she grew older and a serious breach occurred in 1877 when gossip reached his ears that she had made a slighting remark on his ideas. A quarrel developed, bitter letters were exchanged and he finally (just before his mental breakdown) published their correspondence in *Fors* (Letter 86, February 1878). Ten years later the young Sydney Cockerell was able to reconcile them (see Nos. 360–1).

333 OCTAVIA HILL. Letters to Sir Sydney Cockerell
Autograph. In volume, bound (K. Adams) with related letters and other material
St. Marylebone Public Libraries Committee

The second of two volumes which together cover the years 1873 to 1912. Sydney Cockerell's father was one of Octavia Hill's earliest collaborators and he himself worked with her in Southwark from 1887 to 1892, becoming Secretary and Treasurer to her Red Cross Hall Fund (see C. E. Maurice, *Life of Octavia Hill*, 499–500).

JOHN RUSKIN
334 Cemetery at Neuchâtel. 1866
Pen and blue and brown ink over pencil, with some body-colour, 8¼ x 11⅛
Coll. : Trevelyan; Whitehouse
Lit. : XXXVIII, 270, No. 1198, repr. XXXVII, Pl. 11
Education Trust, Bembridge School

This drawing was made during a tour of Switzerland with Sir Walter and Lady Trevelyan, her young niece 'Connie' Hilliard and Joan Severn. Lady Trevelyan, who was three years older than Ruskin, was taken ill on the way and died at Neuchâtel; her grave is shown in the foreground. Ruskin was deeply attached to her. She was a talented botanist and amateur draughtsman (an album of her drawings made in Greece in 1842 is in the British Museum) and a patron of the arts; she commissioned W. B. Scott to decorate her house in Northumberland. She was a friend of Carlyle and of John Brown. Carlyle described her as 'a kind of wit, not unamiable, and with plenty of sense' and Brown as 'incomparable', while Ruskin wrote of her after her death, 'That loving, bright and faithful friend, such as you and I are not likely to see till we see herself, if that is ever to be' (XXXVI, *xcviii*).

335 Letter to Dr John Brown, dated Thun, 18 August [1859]
Trustees of the National Library of Scotland

Ruskin's friendship with John Brown (1810–82) began in 1846 with a letter to the 'Graduate of Oxford', expressing the doctor's admiration for *Modern Painters*. 'I once thought him a god,' Brown wrote in 1851, but later found Ruskin arrogant in his writings and it was not until they met for the first time staying with the Trevelyans in 1853 that he became Ruskin's 'dear, best, and truest friend'. Although Brown disapproved of *Unto this Last* and other of Ruskin's political writings he was passionately interested in the arts and the loss of his wisdom and understanding when he died caused Ruskin a grief that 'nothing could tell'. In the letter shown here, written when Brown was planning to go to Germany, Ruskin writes: 'You can't possibly be too fond of Paul Veronese. I once thought he was "only" a great painter—but . . . [he] has fifty times more real depth of thought than Raphael. . . . Never lose an opportunity of seeing & thinking over *anything* of Titian, Tintoret, or Veronese.' Brown was a man of great personal charm and the author of *Horae Subsecivae* and *Rab and his Friends*. He was also concerned (1874) with the publication of 'Dora Wordsworth's Tour in Scotland in 1803 with "William" and Coleridge, printed entire. . . . It is delightful and will set you on fire and a-writing', he told Ruskin (XXXVII, 102).

336 Letter to Mrs Cowper-Temple, illustrated with a water-colour sketch and dated Verona, 22 May 1869
Pierpont Morgan Library, New York

MS. MA 1571, 66. One of 144 letters from Ruskin to Mrs Cowper-Temple and her husband in the Morgan Library. Mrs Cowper-Temple was formerly Alice Tollemache, the 'fair English girl' who was the 'light and solace' of the winter Ruskin spent in Rome in 1840–1. He never succeeded in getting nearer than 'within fifty yards of her' then, but in 1854 he found himself beside her at a dinner party, after she had married the Rt. Hon. William Cowper (afterwards Cowper-Temple and Lord Mount-Temple; stepson of Lord Palmerston). She became his 'Egeria', 'Isola', 'Lily' (φιλη to her husband's φιλος) and, after she had helped to nurse him through his illness at Matlock in 1871, his 'Grannie'. Later he came to rely on her more than on any other of his women friends. She played a somewhat ambiguous part in Ruskin's love affair with Rose, and both of them poured out their misery to her in their letters. In the letter shown here Ruskin describes his plans to found a community in Switzerland 'in a resolute effort to recover some human law and dignity of purpose'. He speaks of having 'a decimal coinage in *absolutely pure* gold (see No. 220) and silver . . .' and continues, 'I got a letter only the day before yesterday from Chamouni, saying the people still believed a certain plot of hillside to be mine. I wrote back I could take it now—at once—if they liked.' The plan came to nothing, but the ideas it contained were later applied, with signal failure, in the Guild of St. George (see No. 220). The sketch is of a 'lovely sunset on blue hills' at Verona that Ruskin records having seen on 22 May (*Diaries*, 668). It was during this tour in Italy that he came under the spell of Carpaccio.

337 MRS COWPER-TEMPLE. Letter to Ruskin, dated Dublin, Tuesday evening [September 1870]
Education Trust, Bembridge School

Bem. MS. L.7. Date endorsed in pencil. The letter, beginning 'Dearest St. C' and signed 'Your loving Φ', begs Ruskin to be 'good and patient' about Rose and 'all will be well'. It was written before Rose had heard Effie Millais's version of the annulment, after which she refused to see Ruskin for two years. In 1872, in a letter at Brantwood (Bem. MS. XVIII, Davies Bequest), he wrote to Mrs Cowper-Temple of his still hoped-for marriage: 'Of course its as impossible as the Kingdom of Heaven. . . . Its very dreadful, and I don't know what to do. . . . Ever your poor St. C.'

338 JOHN RUSKIN. *Sesame and Lilies: Two Lectures delivered at Manchester in* 1864. 1865
1st ed. London (Smith, Elder)
Education Trust, Bembridge School

Ruskin wrote *Sesame and Lilies* for Rose La Touche and some of its most pointed shafts ('There is *one* dangerous science for women—one which they must indeed beware how they profanely touch—that of theology', for instance) were aimed directly at her. The 1871 edition, however, was dedicated to Mrs Cowper-Temple and an additional lecture, *The Mystery of Life and its Arts*, included in that edition was written for her. It was the first of Ruskin's books to be a commercial success and reached its 64th thousand in 1903 (Wilenski, 177). Inserted in the pocket of the morocco box binding of the volume shown here are two drawings by Burne-Jones. These are pencil and pen and ink designs, on vellum laid on linen, for the title page and cover of *Sesame and Lilies* (9⅛ x 7 1/16 and 10½ x 7¼ respectively). The designs were not used for *Sesame* but Burne-Jones later altered the one for the cover, which was then used for the 1895 edition of *Studies in Both Arts* (ed. W. G. Collingwood). Both the original designs were exhibited at Manchester in 1904 (188).

339 Letter to Alfred Tennyson. [1855]
The Lord Tennyson

The letter, which is undated and endorsed '1855', begins 'Do you know the important part of your letter—the enclosure of the stanza was wanting!' This perhaps refers to 'The Charge of the Light Brigade' about which Ruskin wrote to Tennyson on 12 November 1855, lamenting the omission of the phrase 'Someone had blundered'. 'It was,' he wrote, 'precisely the most tragical line in the poem . . . as true to its history as essential to its tragedy.' Tennyson re-inserted the phrase soon after (XXXVI, 230–1). Earlier in the year Ruskin had written to Tennyson, at Thomas Woolner's suggestion, to ask him to see his Turners at Denmark Hill, saying: 'I have been too long hindered from telling you face to face how much I owe you' (V, *xlvii*). He frequently quoted Tennyson in his writings, but when he read the *Idylls of the King* in 1859 he wrote to him ' . . . I am not sure but I feel the art and finish in these poems a little more than I like. . . . Yet I am not a fair judge quite, for I am so much of a realist as not . . . to interest myself much in an unreal subject . . .' (XXXVI, 320).

340 Photograph of Charles Eliot Norton. *c.* 1874–5
Harvard College Library, Cambridge, Mass.

Norton (1827–1908) was one of Ruskin's best-loved friends. He called at Denmark Hill in 1855 to see the Turners, but it was a chance meeting on the Lake of Geneva the following year that cemented their friendship. They met only at intervals in London, Italy and Switzerland, but their correspondence lasted steadily for forty years, with only a single break (1863–4) when Ruskin wrote, 'I've no heart to write to you while this [Civil] war is going on'. By the time they first met, Norton had retired from the East India trading firm which he had served, to return to his home at Shady Hill, near Cambridge, Mass. He made translations from Dante, edited the *North American Review* (1864–8) with J. Russell Lowell, was Professor of History at Harvard and edited the letters of Emerson and Carlyle. He was also one of Ruskin's literary executors. In 1873 he wrote to Ruskin from Shady Hill: 'I shall never cease to wish that you had been for an hour in this room. . . . I have been studying Florence & the Duomo; I have walked her streets in your company—the best' (Bem. MS. L.7).

341 Letter to C. E. Norton, illustrated with pen and ink sketches, dated Florence, 26 August 1874
Harvard College Library, Cambridge, Mass.

MS Am. 1088, 6104. Written during a summer spent in Italy, when Ruskin was in a state of nervous tension over Rose La Touche (by then in a nursing home) and harassed by having to give time to his monthly letters for *Fors*. His diary refers to sleepless nights due to the noise of 'hurtling carriages and spitting footpassengers—and much to fight in my own mind' (see *Diaries*, 806–9). He had spent some weeks in Assisi working on Giotto and in this letter he writes of Cimabue's *Creation* as 'the sum and substance of all others'. He makes two rough sketches of the dove 'beautifully drawn—in profile. . . . I can't draw it!' and in the postscript adds a third, saying: 'That dove's wrong after all. Cimabue's wings go *up*.' Of Botticelli he writes: 'there are no words for his imagination, solemnity of purpose, artistic rapture. . . . I never saw or thought such things possible till I went into the Academy delle Belle Arti this last time.' (See *Letters*, 95–7.)

342 Letter to C. E. Norton, dated 13 January 1876
Harvard College Library, Cambridge, Mass.

MS. Am. 1088, 6114. Written the year after Rose La Touche died. 'I am burning the candle at many ends, but surely in the many dark places I live in that is the proper way to use one's life,' he writes. Mrs Cowper-Temple had introduced Ruskin to spiritualism many years before and this letter ends with a reference to a recent seance at her house: 'At Broadlands, either the most horrible lies were told me, without conceivable motive—or the ghost of R. was seen often beside Mrs Temple, or me. Which is pleasantest of these things I know, but cannot intellectually say which is likeliest—and meantime, take to geology' (see *Letters*, II, 126–7).

C. BAUGNIET (1814–86)
343 John Simon, 1848
Lithograph, autographed (facsimile) by the sitter, 15½ x 12¼
Repr. : R. Lambert, *Sir John Simon*, 1816–1904, *and English Social Administration*, London (MacGibbon & Kee), 1963; *The Times*, 23 September 1963
Royal College of Surgeons of England

Ruskin met Dr John Simon (1816–1904) and his wife while travelling with his parents in Savoy in 1856 and Mrs Simon was later Mrs Ruskin's 'most deeply trusted friend'. J. J. Ruskin also corresponded with the doctor, while for Ruskin himself they became his 'dear Brother John' and his 'Pre-Raphaelite Sister and Sibyl', 'P.R.S' or just 'S', and were a constant source of comfort in times of distress. Simon became the first Medical Officer of Health for the City of London in 1848, wrote searing reports on the burial of cholera victims in the city and was a pioneer of hygiene. He resigned his office as Medical Officer to the Privy Council in 1876, largely in protest against the relaxation, on grounds of expense, of the regulations for vaccination. He became K.C.B. in 1887.

344 MRS JOHN SIMON. Record of an encounter with J. M. W. Turner in 1843 in *Dilecta: Correspondence, Diary Notes and Extracts from Books Illustrating Praeterita arranged by John Ruskin*. Part III. 1900
1st ed. (uncut). Orpington and London (G. Allen)
Education Trust, Bembridge School

Parts I and II of *Dilecta* were published in 1886 and 1887; Part III was set up in type for Ruskin but was not issued until after his death. He included this 'sketch from the life, written for me by my mother's friend named in *Praeterita*, vol. ii §203, Mrs John Simon'. It tells of her meeting with Turner by night in the train from Bristol to London in a storm which he afterwards painted in *Rain, Steam and Speed*. Wedderburn recalls asking Ruskin 'why, if an engine was so ugly', Turner had painted one in this picture, to which Ruskin replied that it was 'to show what he could do even with an ugly subject' (see XXXV, 598–601). *Dilecta* was intended to consist of thirty-six parts, one of them devoted to Carlyle, but only three were completed before Ruskin was overtaken by his last breakdown.

345 JOHN RUSKIN. *Proserpina. Studies of Wayside Flowers, while the Air was yet pure among the Alps, and in the Scotland and England which my Father knew*. Part VII. 1882
1st ed. Orpington (G. Allen)
Education Trust, Bembridge School

Fly-leaf inscribed: 'M. La T.' *Proserpina* was never finished but the first nine parts appeared between 1875 and 1885. In the section shown here Ruskin has incorporated some of Mrs La Touche's letters on botany, for, he writes in *Praeterita*, she was 'miles and miles' in advance of him 'in botanical knowledge and perception of plant character'.

Maria La Touche was about thirty-three and no doubt attractive when she brought her daughter to see Ruskin in 1858, through an introduction from Lady Waterford. There is no evidence to show that she was in love with him but they corresponded in affectionate terms (she was pet-named 'Lacerta'). After Rose's death Ruskin wrote of her with great bitterness but the following Christmas Joan Severn sent him a letter she had received from her using 'Rosie's old name, St. C'. He took this as a message from Rose and St. Ursula and 'So I forgave Lacerta, and wrote accordingly to Joan' (*Diaries*, 921). His letters, many of them beginning 'Darling Lacey', continued until 1889.

346 Letter to Mrs La Touche, dated 16 June 1885
In volume
Education Trust, Bembridge School

Bem. MS. B. X. See preceding entry, and *Scribners Magazine*, December 1917, 738–48.

347 JAMES ANTHONY FROUDE. Letter to Ruskin, dated 25 June [?1882]
Education Trust, Bembridge School

Bem. MS. L.7. Froude's *Life of Carlyle* was published in 1882 and aroused a storm of criticism in which C. E. Norton took a leading part. Being a friend of both, Ruskin was in a difficult position but sided with Froude, although he felt that he had not said enough and himself proposed to write a *Dilecta* (see No. 344) on Carlyle. Froude (1818–94) writes here that Ruskin's approval was 'of infinite comfort' to him, adding: 'From the rest of mankind I have heard mere howls and curses. . . . If you can go through with what you propose . . . I shall receive it as a coin out of the sky.' In March 1880 Ruskin had printed an attack on the later volumes of Froude's *History* (12 vols., 1856–70) in *Fors*, Letter 88. It was, however, prefaced by a general acknowledgment of his debt to Froude whom he warned in advance. Froude's reply was: 'Whatever you say, my admiration and affection would remain unabated' (XXXVI, *xcvii*). When editor of *Fraser's Magazine*, Froude offered Ruskin space in its columns for his essays on political economy, *Munera Pulveris*. Six chapters appeared between June 1862 and April 1863, after which the publishers refused to continue.

348 Letter to A. C. Swinburne, dated Denmark Hill, 9 September 1866
Trustees of the British Museum

Ashley MS. 1463. On 5 July 1863, Ruskin had written to Swinburne, perhaps referring to verses afterwards published in *Poems and Ballads* (a transcript of 'Itylus' was found among Ruskin's papers at his death (see XXXVI, *xlix*)): 'I should be sorry that you published these poems, for I think they would win you a dark reputation.' In the letter shown here he writes, presumably of *Poems and Ballads, First Series*, which appeared in 1866: 'I did not like to thank you for the poems before I had read them. . . . For the matter of it [the book] —I regret much—I blame or reject nothing. I should as soon think of finding fault with you as with a thunder cloud or nightshade blossom. . . . I cannot help you, or understand you. But I shall always rejoice in hearing you are at work. . . .' In 1865 Swinburne tried to persuade Ruskin, whom he had met through Lady Trevelyan, to go with him to Whistler's studio but without success. When Swinburne was living in Cheyne Walk, in extreme squalor, with Rossetti and George Meredith in 1862, Ruskin thought of taking a room there too (see XXXVI, 412, 419), but went to Switzerland instead.

W. G. COLLINGWOOD
349 Miss Susan Beever at The Thwaite. 1892
Signed and dated: *W. G. Collingwood.* 1892
Water-colour and body-colour, 7¼ x 10½
Ruskin Museum, Coniston

Susanna, or Susan, Beever and her sister Mary were among the first friends Ruskin made when he moved to Brantwood in 1872; 'Susie', as he came to call her, was sixty-six at the time. The two sisters were authorities on local botany and were beloved in the village for their good works. Ruskin wrote some 900 letters to them (see No. 353), but Susan was his 'pet'. He allowed her to make a selection from *Modern Painters*, which appeared under the title *Frondes Agrestes* in 1875 and became a 'best seller'. She died in 1893 and Ruskin's tomb in Coniston churchyard lies next to her grave.

350 Susan Beever's sketchbook
In volume
Education Trust, Bembridge School

Contains meticulous studies in water-colour of plants, birds and butterflies, on paper watermarked 1819; the volume bears Ruskin's bookplate.

JOHN RUSKIN
351 Dead oak leaves
Water-colour and body-colour, 4¾ x 6¾
Coll. : S. Beever; A. Fleming
Exhib. : M. 1904 (68)
Lit. : XXXVIII, 271, No. 1226
Guild of St. George

An inscription on the back of the frame reads: 'Drawn by him [Ruskin] in the presence of Miss Beever to show her his manner of work. Bequeathed to me by her will. Albert Fleming 1893 Naum Crag.' Two other drawings made for Susan Beever are in the British Museum and at Sheffield.

THOMAS BEWICK
352 Three drawings in one mount: sandpiper, bittern and curlew
Pencil 2¼ x 3¼
Coll. : Jupp; Ruskin; S. Beever; A. Fleming
Guild of St. George

These drawings were almost certainly among a group, consisting of two water-colours and thirty pencil drawings by Bewick, bought for Ruskin by Stacey Marks in 1878 from the sale of Mr E. B. Jupp's library (XXXVII, 242). Six more drawings, bearing inscriptions in Ruskin's hand and accompanied by one of Bewick's woodblocks, are at Coniston. The drawings were perhaps made for Bewick's *History of British Birds*. (Compare No. 206 and see following entry.)

353 Letter to Susan Beever dated Brantwood, Monday [?1878]
Guild of St. George

This letter was attached to the back of the frame of the foregoing drawings, possibly by Albert Fleming, to whom Miss Beever bequeathed her Ruskin letters and drawings. Ruskin writes: 'No one will understand them in museums or exhibitions. . . . You must choose two whole sheets . . . and Mary must choose other two (see No. 206) . . . of all my placings and displacings, these at least I shall be sure are right.' Fleming revived the industry of hand-spinning in the Lake District; the Ruskin letters he inherited are now in the Huntington Library, California.

354 JOHN RUSKIN. *Hortus Inclusus: Messages from the Wood to the Garden sent in happy days to the Sister Ladies of the Thwaite, Coniston, by their thankful Friend J. R. . . .* 1887
1st ed. Orpington (G. Allen)
Education Trust, Bembridge School

This selection from Ruskin's letters to Susan and Mary Beever was made and edited by Albert Fleming. Ruskin wrote the preface but gave Fleming a free hand in other respects (XXXVII, 591). See note to previous entry.

W. G. COLLINGWOOD
355 Self-portrait. 1893
Signed and dated: *W. G. Collingwood Dec.* 19, '93
Brush drawing in brown wash, 3⅛ x 2¼
Education Trust, Brantwood

W. G. Collingwood (1854–1920) was one of Ruskin's students at Oxford. He later became his private secretary, travelled abroad with him, copied old masters for him, made scale models and helped to build the jetty at Brantwood. He was Ruskin's first biographer and designed his tombstone and the inscription on the memorial stone at Friar's Crag. He also edited many of the later editions of Ruskin's books. Ruskin numbered him among his greatest friends in *Praeterita* and referred to his ability to 'sing French songs about the Earthly Paradise'.

W. G. COLLINGWOOD, after J. L. E. Meissonnier
356 Napoleon in 1814 (detail)
Oil on cardboard, 6½ x 4½
Coll. : The artist
Exhib. : Coniston 1900 (272)
Ruskin Museum, Coniston

The smaller of two versions of the original was at one time in Ruskin's collection. It was exhibited at the *Somme* lecture (see No. 157) and in the *Prout and Hunt* exhibition in 1879. In the latter catalogue Ruskin wrote: 'It would be hard to find a more perfect example of the French realistic school. . . .' At that time he intended to give it to the St. George's Museum but sold it instead for over 6,000 guineas (he had paid 1,000).

357 Photograph of Count Alvise Piero Zorzi. *c.* 1886
Count Alvise Zorzi

Count Zorzi (1846–1922) was descended from one of the oldest patrician families of Venice who, in the words of his grandson, 'gave to the Republic four Doges' (one of them, Marino 'Il Santo', was greeted by Dante on his election). He was a painter and writer on art and waged campaigns against the proposed methods of restoration of S. Moisè (1877) and the west front of S. Marco (see following entry), and the demolition of the cloister of S. Francesco di Paolo. The cloister was destroyed, and as a result of his protest Count Zorzi was dismissed from his post at the Correr Museum, but his efforts resulted in new and more scientific methods being used in future. After reorganizing the Roman and Lombard collections of the Archaeological Museum at Cividale, and the Venetian State Archives and Library, he was appointed Inspector of Monuments. In December 1876 he enlisted Ruskin's help in the St. Mark's campaign on the advice of their mutual friend Raffaele Carloforti. Count Zorzi published his reminiscences of Ruskin in the *Cornhill Magazine* (August and September 1906), and Ruskin's letters to him have been preserved by his descendants.

358 ALVISE PIERO ZORZI. *'Osservazioni ai ristauri interni ed esterni della Basilica di San Marco con tavole illustrative di alcune iscrizioni armene esistenti nella medesima di A. P. Z fu Giovanni Carlo'* (*Observations on the internal and external restorations of the Basilica of St. Mark with Plates illustrating the existing Armenian inscriptions in the aforesaid Basilica by A. P. Z. son of the late Giovanni Carlo*)
Venice (Ongania), 1877
Lit. : XXIV, *lx*
Victoria and Albert Museum

When Ruskin heard of Count Zorzi's campaign against the plans for the restorations at St. Mark's he offered to pay for the publication of this pamphlet and wrote for it a preface in the form of an open letter. On 16 February 1877 he wrote to Joan Severn that the pamphlet by his new friend was 'the best thing I ever saw written on architecture but by myself: and it is more furious than me!' (Bem. MS. L.41). The preface was translated for the Italian edition by a young Polish lady whom Count Zorzi afterwards married. She also made drawings of the Armenian inscriptions for that edition.

ALVISE PIERO ZORZI
359 St. Martin and the beggar: study of carving on a door in the Fondamenta del Piovan, near S. Martino di Castello
Drawing, 12⅞ x 9½
Coll. : Zorzi family
Count Alvise Zorzi

SYDNEY CARLYLE COCKERELL. Diaries:
360 1887

361 1888
Autograph. In volume
Trustees of the Watts Gallery, Compton

In the earlier diary, on the page for memoranda, Cockerell has written (he was twenty at the time): 'This year [1887] has been the most eventful year of my life. I have met Ruskin, who has done more than any other to mould my character and to direct my aims. I can never feel again such intense and pure delight, nor can I ever appreciate so highly any future honour.' In 1885, having read all of Ruskin's writings that he could borrow, he had sent him a present of some shells ('I had nothing else to lay at his feet'). Later they met, and the 1887 diary records his first visit to Brantwood and his brave but unsuccessful attempt to heal the quarrel between Ruskin and their mutual friend Octavia Hill (see note to No. 332). The second diary describes his success, while staying at Ramsgate where Ruskin had spent the winter temporarily estranged from Joan Severn. It also records the weeks that he spent with Ruskin in Normandy in June and July 1888 (see No. 160). Sydney Carlyle Cockerell worked with Octavia Hill from 1887 to 1892 (see No. 333), and then with William Morris and the Kelmscott Press from 1892 to 1898. He was a skilled process engraver and an authority on medieval manuscripts, became Director of the Fitzwilliam Museum in 1908, received a knighthood in 1934 and died in 1962.

SUMMARY INDEX

Acland, H.: 308–11
Beever, S.: 349–54
Brown, J.: 335
Brown, R.: 314–5
Browning, R.: 329–30
Carlyle, T, and J.: 316–28
Cockerell, S. C.: 360–1
Collingwood, W. G.: 355–6
Couttet, J. M.: 312–3
Cowper-Temple, A.: 336–8
Eastlake, Sir C.: 331
Froude, J. A.: 347
Hill, O.: 332–3
La Touche, M.: 345–6
Norton, C. E.: 340–2
Simon, J., and Mrs: 343–4
Swinburne, A. C.: 348
Tennyson, A.: 339
Trevelyan, P.: 334
Zorzi, Count A. P.: 357–9

XVI Disciples and associates

WILLIAM WARD (1829–1908), after J. M. W. Turner
362 The Bridge of Meulan, on the Seine
Water-colour and body-colour, 5⅜ x 7⅞
Coll. : Ruskin
Lit. : XIII, 577
Guild of St. George

Ruskin had the highest opinion of Ward's copies of Turner, many of which were made under his supervision. He had trained Ward as a copyist and wrote to him when acknowledging the example shown here: '. . . let me very fully congratulate you on the extreme skill you have now acquired in rendering Turner's best and most finished water-colour work' and refers to his 'unflinching fidelity' which he hopes will be 'at last acknowledged and justly rewarded'. Ward was a clerk in the City when he enrolled himself at the Working Men's College after reading the *Stones of Venice*. Ruskin sent him private pupils and later employed him as agent for taking and selling photographs. He worked with him abroad and commissioned numerous drawings. He also arranged for an exhibition of Ward's Turner 'facsimiles', and of copies by Isabella Jay (another of Ruskin's copyists) to be on view at the Fine Art Society's galleries in 1878 at the same time as Ruskin's Turner exhibition (see No. 119). Turner's *Bridge of Meulan* is in the British Museum (T.B. 140).

JOHN RUSKIN AND GEORGE ALLEN
363 Peacock's dorsal feather and its analysis:
a. Two brush drawings (by Ruskin) in wash with touches of body-colour, each 5⅞ x 3¾
b. Two mezzotint engravings (by Allen)
Lit. : XV, 411, repr. Pl. 15, XXX, *lxi*, XXXVIII, 250, No. 663
Guild of St. George

Used to illustrate *The Laws of Fésole* (1877–8), which Ruskin referred to as his 'new *Elements of Drawing*'. George Allen, a joiner, was one of Ruskin's students at the Working Men's College, and was associated with him for fifty years. He refused to become a partner in Morris & Company for Ruskin's sake and ultimately became 'Mr George Allen of Sunnyside' and Ruskin's publisher. (See No. 88f and note to No. 364.) He also helped him to catalogue the Turner sketches at the National Gallery and when Ruskin thought of settling at Mornex, Allen moved his family out there to be within reach. Allen was a skilled draughtsman and etcher and his work is sometimes mistaken for Ruskin's. Allen's collection of minerals was acquired by Oxford University after his death in 1907.

364 GEORGE BUTTERWORTH. Diary, 1855–6
Autograph. In volume
Education Trust, Bembridge School

Bem. MS. 35. Butterworth was one of Ruskin's most promising students at the Working Men's College. Writing of the College in *Praeterita* Ruskin says: 'I took two special pupils out of its ranks, to carry them forward all I could. One I chose; the other chose me—or rather, chose my mother's maid Hannah; for love of whom he came to the College. . . .' George Allen, who eventually married Hannah, was the one who chose him (see No. 363). Butterworth was the other, 'a carpenter of equal skill and great fineness of faculty; but his pride, wilfulness and certain angular narrowness of nature kept him down . . .' (III, I, §15). Butterworth was one of the many who worked as copyists for Ruskin and the St. George's Museum; he exhibited at the RA between 1865 and 1881.

365 J. W. BUNNEY. Venice diary, 1871
Autograph. In volume
Mr Michael J. H. Bunney

John Wharlton Bunney (1828–82) was a student at the Working Men's College when Ruskin first noticed and admired his work. In 1859 he gave up his job at Smith, Elder & Co. He became a drawing master and Ruskin later commissioned him to make drawings in Switzerland and Venice. In 1863 he left England for good, working for Ruskin and others in Florence for seven years and afterwards in Venice (1870), where he remained until his death. Bunney's drawings provided a remarkably complete record of the historic buildings in that city; his last work was a vast oil painting, commissioned by Ruskin for St George's Museum in 1876 and now at Sheffield, which took him 600 mornings to complete. The diary shown here contains sketches, press cuttings and a few letters from Ruskin and others, with copies or drafts of his replies, besides a daily record of his work.

J. W. BUNNEY(?)
366 A Tower
Water-colour and body-colour, 21½ x 13⅞
Coll. : Ruskin
Lit. : XXI, 43 (Ref. 173)
Visitors of the Ashmolean Museum, Oxford

The drawing is not signed and is catalogued in the Reference series at Oxford as 'probably by J. W. Bunney'.

LOUISA, MARCHIONESS OF WATERFORD (1818–91)
367 Choirboys
Water-colour, 4½ x 6¼
Maas Gallery, London

Lady Waterford, wife of the 'wild Lord Waterford', and her sister Lady Canning considered themselves disciples of Ruskin. They hoped to have drawing lessons from him but he sent them to the studios of Rossetti and Holman Hunt. Rossetti, too, declined, but told his mother that Lady Waterford might have been a great painter if she had not been a great lady and such a 'stunner'. Ruskin criticized her work, gave her at least one commission and kept in friendly touch with her up to her death. She was a friend of Mrs La Touche, whom she introduced to Ruskin in 1858.

368 JOHN RUSKIN. 'Arthur Burgess' (extract from *The Century Guild Hobby Horse*. II). 1887
Education Trust, Bembridge School

Arthur Burgess was brought to Ruskin's notice by Octavia Hill in about 1860. Ruskin was impressed by 'the splendid cadence of his line' in his wood engravings and set him to making botanical drawings, some of which were used as additional plates for *Proserpina*. Burgess worked with Ruskin on the Scala tombs at Verona in 1869 and became 'such a draughtsman in black and white' as he 'never knew the match of'. Burgess made demonstration drawings for Ruskin's Oxford lectures and many of the illustrations to *Ariadne Florentina* and *Aratra Pentelici* were engraved by him. When Ruskin went to Italy in 1874 their association ended, but they met again as friends at Brantwood. Several of Burgess's drawings are at Sheffield (see also No. 201).

ALEXANDER MACDONALD (1847–1921)
369 Australian opal. ?1884
Water-colour, 7 x 6$\frac{15}{16}$
Coll. : Ruskin; Allen; Severn
Exhib. (as Ruskin): Coniston 1900 (163); RWS 1901 (391); M. 1904 (416); Arts Council, *Witt Collection*, 1948 (68); British Council, Canada, 1949–50
Lit. : XXVI, *lxviii*, repr. (col.) frontis. (all as Ruskin), XXX, 82, 238 (as Macdonald)
Courtauld Institute of Art, Witt Collection

A label on the back of the card on which the drawing is laid is inscribed (not in Ruskin's hand): 'Australian opal, given by J. R. to Mr Allen' and 'by A. Macdonald. Frame No. 416'. From this it seems probable that the error in attribution was discovered at the time of the Manchester exhibition. The drawing was probably one of a series made when Macdonald was staying at Brantwood. Macdonald was appointed to the Mastership, endowed by Ruskin, of the Ruskin Drawing School at Oxford in 1871 and remained there until his death. He made many drawings for Ruskin and the St. George's Museum, some of which are still at Sheffield. According to information from Sir Arthur Russell, the opal in the present drawing was bought by Ruskin from the dealer Bryce Wright and was sold by Joan Severn to the British Museum (Natural History) in 1924.

ALEXANDER MACDONALD
370 Study of an opal
Signed and inscribed: *Study of an Opal the Brantwood Collection A. Macdonald*
Water-colour, 4½ x 6½
Coll. : Norton; Ward; Rawnsley
Ruskin Museum, Coniston

A label on the back of the frame reads: 'By A. Macdonald. C. E. Norton, given by his daughter to Miss Dorothy Ward.' The drawing was perhaps made at Brantwood (cf. No. 369).

MARY LEADBEATER, after Dürer
371 The Face of Jesus. 1883
Signed and dated: *M.L. 1883*. Inscribed, in Ruskin's hand: *Quite wonderful. Central head needs a little deepening. J.R.*
Pen and ink, 4⅛ x 5½
Coll. : ?Ruskin; Rhodes
Lit. : Ashmolean Museum, *Report of the Visitors*, 1961, 56
Visitors of the Ashmolean Museum, Oxford

A copy of Dürer's engraving (Bartsch III, 47, No. 25). Mary Leadbeater (afterwards Mrs Capes) was a pupil at Winnington School and the 'Mary' of *Ethics of the Dust*. Ruskin notes in his diary that he sent her an opal brooch in 1870 and that she lunched with him in June 1875, ten days after Rose's death ('she cheerful and I hardly able to speak') (*Diaries*, 701, 847).

CHARLES FAIRFAX MURRAY (1849–1919), after Carpaccio
372 The Martyrdom of St. Ursula (detail)
Water-colour, 9 x 8¾
Coll. : Ruskin
Exhib. : FAS 1878 (53R)
Lit. : XIII, 526, XXX, 196, XXIV, repr. Pl. 51
Guild of St. George

A study of the central portion of one of the paintings in the *Legend of St. Ursula* series in the Accademia, Venice. Ruskin wrote of it in the 1878 catalogue: 'I hold this drawing among the most valuable I have been enabled to present to my Oxford School.' (This was a slip of the memory, for the drawing was shown at Oxford for a time but was in fact presented to the St. George's Museum.) Murray carried out many commissions for the Guild and Ruskin referred to him in his Report for 1884 as the 'most skilful of the artists so employed'. Murray discovered and bought for him the 'Ruskin Madonna' (now at Sheffield), the Della Robbia faience (now missing) and a reputed Gainsborough sketch (probably by Henry Thomson, also missing). Murray left a large number of works of art to the Fitzwilliam Museum.

LOUISE BLANDY, after Fra Angelico
373 The Resurrection (detail)
Water-colour and body-colour and gold, 6¼ x 9⅞
Coll. : ?Ruskin
Lit. : XXX, 190
Guild of St. George

This copy of seven of the angels in *The Resurrection* in the National Gallery is by one of Ruskin's young protégées. He took her to the National Gallery for the first time in 1874 and gave her drawing lessons by post; she later became his secretary and one of his copyists. Her album of Ruskin's letters to her is at Bembridge (Bem. MS. B.IX), where there are also other letters recording the prices he was to pay for her work up to 1883. Louise Blandy exhibited at the Grafton Galleries in 1879 and 1881.

GIACOMO BONI (1859–1925)
374 Heraldic leopard, Ducal Palace, Venice. 1880
Dated and inscribed: *Shied of Agostino Barbarigo DUX VENETIA: Ducal Palace.* 1880 and *Early Renaissance façade towards the Canal della Paglia.*
Inscribed, in Ruskin's hand: *JR: The Original. Mr Gould's is much too dark in hind leg*
Pencil, heightened with white on buff paper. 4⅞ x 5⅜
Coll. : Ruskin
Lit. : XXI, 306 (one of Nos. 24, 27, 36)
Visitors of the Ashmolean Museum, Oxford

In November 1882 Ruskin wrote to C. E. Norton from Pisa, where he was working with Commendatore Boni whom he had met some five years before: 'He is a Venetian of the old race and a man of the purest temper and feeling.' A year later he sent Norton 'one of his little drawings of ornament, which will show you the infinite fineness of the creature' (*Letters*, II, 185, 188–9). Boni was an architect and founded his work on Ruskin's teaching. He became Master of Works at the Ducal Palace in Venice and was well known for his archaeological researches.

375 **GIACOMO BONI**. Letter to Ruskin, illustrated with pen and ink sketches, dated Venice, 24 September 1883
Pierpont Morgan Library, New York

MS. R–V. Autogr. Misc. Ital. Boni writes here of the early nineteenth-century restorations to the winged Lion of St. Mark in the Piazzetta at Venice, saying the head, mane and body were still intact—'as a cast they are perfect, as a work of art they are sublime'. He goes on to describe the poor restorations to the wings, giving diagrams and referring to Ruskin's own comments in *St. Mark's, Rest* (XXIV, 225).

JOHN RUSKIN, after Carpaccio
376 The Dream of St. Ursula. 1876–7
Water-colour and body-colour, 11 9/16 x 10¼
Exhib. : FAS 1878 (49); *Drawings*, 1960 (55)
Lit. : XXI, 300, XXIV, *xxxvii*, XXXVII, 210, 212, 216, repr. XXVII, Pl. VII; *Diaries*, III, 908 ff.–932 ff.
Visitors of the Ashmolean Museum, Oxford

Few of Ruskin's copies were successful and this is perhaps the best of those on a small scale. His diaries record its progress from September 1876 ('spoiled St. Ursula's scarlet quilt; had to do it all again yesterday'). In October he wrote to C. E. Norton: 'At half-past ten I go to the Academy. . . . They have taken down St Ursula and given her to me all to myself, in a locked room. . . . I'm painting a small carefully toned general copy of it for Oxford, and shall make a little note of it for you.' In January 1877 he wrote: 'I've nearly now done. . . . The hair has cost me terrific work. I thought Carpaccio had done it by felicity but found it was art and cunning,' but it does not appear to have been finished until February. The drawing is placed here for comparison with copies by Ruskin's assistants.

A. ALESSANDRI, after Botticelli
377 Primavera (detail). 1881
Pencil, heightened with white, on green paper, 7 x 8¾
Exhib. : FAS 1886 (110)

Lit. : XXX, *lx–xi*, 179, 192
Guild of St. George

Angelo Alessandri, a young Venetian artist, was discovered by Ruskin working in the Accademia in Venice in 1877. He carried out many commissions for Ruskin, chiefly for the St. George's Museum. In the Master's Report to the Guild of 1884, payments of about £200 to Alessandri are recorded, with Ruskin's comment: 'Anything more careful, conscientious, and in its manner beautiful, than all his work for us has been, cannot be found.' Three years earlier he had written to Alessandri of this detail of the Three Graces in the Uffizi: 'Your study in *drawing* is to be with the pencil or pen . . . and when you take the brush . . . remember always—its *line* is to be as good as care . . . and *luck* will make it: but its laid COLOUR *IS* to be *Right*—whatever goes wrong to save it. . . . *Draw* the heads in Sandro's *Spring* as far as you can!!! in grey or brown only.' One of the heads in this drawing is reproduced in *Works* XXIII, Pl. 25, as by Ruskin.

A. ALESSANDRI, after Pinturricchio
378 Moses stopped by an Angel. 1881
Inscribed on verso, in Ruskin's hand: *Finest possible drawing*
Water-colour and body-colour, 8⅛ x 7⅞
Exhib. : FAS 1886 (109)
Lit. : XXX, 194, repr. (col.) Pl. 10
Guild of St. George

From the first fresco in the *Moses* series in the Sistine Chapel, which Ruskin ascribed to Perugino. In an appendix to *Ariadne Florentina* he wrote: 'in Perugino's distinctive work . . . there is simply *no* darkness, *no* wrong. Every colour is lovely and every space is light. The world, the universe, is divine: all sadness is a part of harmony: and all gloom a part of peace.'

A. ALESSANDRI
379 The Church of S Niccolà, Pisa. 1882
Water-colour, 11⅜ x 8¼
Coll. : Ruskin
Lit. : XXX, 210, repr. (col.) Pl. 21
Guild of St. George

Ruskin considered this to be 'the most beautiful drawing of architecture he ever had' (XXX, 210).

A. ALESSANDRI, after Tintoretto
380 The Annunciation. ?1889
Water-colour and body-colour
Exhib. : M. 1904 (125)
Lit. : XXX, 200
Guild of St. George

Commissioned for the Guild after Ruskin had ceased work. Ruskin wrote of the original in the Scuola di San Rocco, Venice, in *Modern Painters* III, comparing it to Fra Angelico's *Annunciation* in San Marco, Florence, the famous passage: 'Severe would be the shock and painful the contrast, if we could pass in an instant from that pure vision to the wild thought of Tintoret. For, . . . startled by the rush of . . . [the Angel's] horizontal and rattling wings, the Virgin sits, . . . houseless . . . with the noise of the axe and the hammer in her ears, and the tumult of a city round about her desolation' (IV, 264).

T. M. ROOKE (1842–1942)
381 Study of mosaics in St. Mark's, Eastern dome: The Prophets Obadiah, Habakkuk, Hosea and Jonah. 1879
Water-colour and gold, 12½ x 23½ (curved)
Lit. : XXX, *lvii*, 226 (c)
Guild of St. George

One of fourteen studies at Sheffield. Two years after Ruskin had helped Count Zorzi to defeat the proposals for restoration of the west front of St. Mark's (see No. 358), Ruskin issued a pamphlet appealing for help in recording the mosaics which were also threatened. Rooke's name was suggested by Burne-Jones and he worked there, 'for a mere journeyman's wages' from May to December. He became a close friend of Ruskin and worked for him for many years. Most of Rooke's drawings were destroyed by fire on the Cenis railway in 1884 but he had kept tracings from which he made replicas for the St. George's Museum in 1893. Many of his drawings are at Brantwood and Bembridge.

T. M. ROOKE
382 View of Laon from the south. 1886
Dated: *Laon* 1886
Water-colour, 8½ x 9¼
Lit. : XXX, 215
Guild of St. George, Sheffield

This drawing was made during Rooke's last expedition for Ruskin. In May 1886 Ruskin wrote to him: 'I want you to go first to Laon and see how you like it. . . . The mouldings of Laon are the finest in the world, and for the town—you'll see' (XXX, *lxiii*).

FRANK RANDAL
383 Dovecote near Lecco. 1884
Water-colour, 4⅜ x 5¼
Lit. : XXX, 232
Guild of St. George

One of the objects of the collection which Ruskin began to build up for the St. George's Museum in

1875 was to record 'while there was yet time' the landscape as well as the architecture of France and Italy. Randal was one of the artists he employed and over a hundred of his drawings are at Sheffield. In 1884 he was receiving a salary of £160 and after a hard summer's work in Italy Ruskin insisted that he and Alessandri, both of an age, should have a holiday at Lecco or elsewhere. 'Get a warm cell of a lodging,' he wrote, 'under the rocks, with window to the lake, and study skies and distant mountains, till further orders; and row and fish, if the days are fine . . .' (XXX, *lxxii*).

SUMMARY INDEX

Alessandri, A.: 377–80
Allen, G.: 363
Blandy, L.: 373
Boni, G.: 374–5
Bunney, J.: 365–6
Burgess, A.: 368
Butterworth, G.: 364
Leadbeater, M.: 371
Macdonald, A.: 369–70
Murray, C. F.: 372
Randal, F.: 383
Rooke, T. M.: 381–2
Ruskin, J.: 363, 368, 376
Ward, W.: 362
Waterford, Lady: 367

XVII Influence

GERARD MANLEY HOPKINS (1844–1930)
384 Sketchbook, 1868–89
In volume
Lit. : G. M. Hopkins *Journals and Private Papers*. Ed. H. House. Oxford, 1959, 453ff.
Campion Hall, Oxford

G. M. Hopkins came under the influence of Walter Pater, who was his tutor at Oxford, in the summer of 1866. His debt to Ruskin is less easy to trace. In 1868 he wrote to A. W. Baillie, another of his tutors, apropos of *Time and Tide* (he found the title 'perhaps vulgar'): 'Ruskin is full of follies but I get more and more sympathetic with the "true men". . . .' It is doubtful whether Hopkins ever met Ruskin and the link between them lies more in their approach to natural objects. The term 'inscape' which Hopkins coined for the unique, 'individually-distinctive' qualities of an object reflected in its outward form, can be applied with equal aptness to Ruskin's work in the same vein (see K. Clark in *Drawings* 1960 exhibition cat., p. 6). Hopkins's journals are full of passages which show a minute observation of the movement of water, the growth of a plant or the shape of a harebell that might well have been the product of Ruskin's eye and sensibility.

ARTHUR HEYGATE MACKMURDO (1851–1942)
385 Four studies of plant life in one mount:
a. Lord and Lady
  Inscribed with title and dated: *May 25th.* '77
b. Flower Study
  Dated: *Aug. 5th* 1878 *Enfield*
c. Flower Study
d. Ragged Robin
  Inscribed with title and dated: *May 15th.* '77 *Wells*
Pen and ink, with monochrome wash, (a) 7½ x 5⅛ (b) 6¼ x 6½ (c) 4 x 4 (d) 7½ x 5⅛
Coll. : Mackmurdo Bequest
William Morris Gallery, Walthamstow

Mackmurdo first came under the influence of Ruskin at the Oxford Drawing Schools and spent some time with him in Italy in 1874, making meticulous drawings of flowers, stones and insects. Years later, after he had become a practising architect, he wrote in an unpublished monograph: 'I found my studies of organic structure in plants, animals and the human form a great help in architectural design. Whatever I was building . . . I strove to make . . . [it] tell the story of its function and of its designer.' He founded the Century Guild of Artists, with Selwyn Image, in 1882 on Ruskinian principles and published the *Century Guild Hobby Horse* (1884–8; see No. 368), the first finely printed art journal, in protest against mass production.

386 GEORGE BERNARD SHAW (1856–1950). *Ruskin's Politics.* Author's typescript, with autograph annotations. 1919
In volume
Education Trust, Bembridge School

An address given by Bernard Shaw at the Ruskin centenary exhibition at the RA in 1919. 'Though Ruskin was certainly not a completely equipped economist,' he writes, 'I put him nevertheless with Jevons as one of the great economists, because he knocked the first great hole in classic economics by showing that its value basis was . . . inhuman and unreal . . . and could not without ruin to civilization be accepted as a basis for society at all.' In *Everybody's Political What's What* (1944) he says that Ruskin left 'all the professed socialists—even Karl Marx, miles behind in force of invective. Lenin's criticisms of modern society seem like the platitudes of a Rural Dean in comparison.'

387 OSCAR WILDE (1856–1900). *Intentions.* 1891
1st ed. London (Osgood)
Trustees of the British Museum

Ruskin was Slade Professor at Oxford when Wilde was an undergraduate and his lectures first awakened Wilde's interest in social questions. Wilde did a little stone-breaking and a great deal of talking during the Hinksey 'diggings' (see No. 208). With his wife, he represented Ruskin at one of the May Queen festivals at Whitelands College, but history does not record his impressions. He admired Ruskin's 'mighty and majestic prose' and there are similarities in the form of their wit.

C. R. ASHBEE (1863–1942)
Two brooches designed by Ashbee and made by the Guild of Handicraft:
388 Small gold brooch in the shape of a flower set with a pearl. *c.* 1896–9
Miss Felicity Ashbee

389 Brooch in the shape of a peacock, fashioned in gold and silver, set with pearls, diamonds and a ruby eye. *c.* 1900
Mrs Lewis

C. R. Ashbee was an architect by profession and founded the Guild of Handicrafts for young East Enders on medieval principles in 1888. He was a friend of the American architect Frank Lloyd Wright, who also came under the influence of Ruskin's writings. Ashbee bought the Kelmscott Press from Morris in 1898, and the Guild also produced furniture, bookbindings, metalwork and so on. Its silver and jewellery had considerable influence on contemporary design. The Guild was in active production for nine years and its affairs were finally wound up in 1909. The 'peacock brooch' was exhibited at Turin in 1902, and in the centenary exhibition at the Victoria and Albert Museum and the William Morris Gallery, Walthamstow, in 1963. Both pieces, and the *Endeavour* (No. 390), are lent to this exhibition by the artist's daughters.

390 C. R. ASHBEE. *An Endeavour towards the Teaching of John Ruskin and William Morris. Being a brief account of the work, the aims and the principles of the Guild of Handicraft in East London*
Limited edition, No. 41. London (Arnold), 1901
Miss Felicity Ashbee

The first book printed at the Essex House Press in the new type designed by the author. (See note to No. 389.)

391 M. K. GANDHI (1869–1948). *Story of my Experiments with Truth.* Volume II. 1929
1st ed. Ahmedabad (Navajivan)
Trustees of the British Museum

Travelling by train from Johannesburg to Natal in 1904, Gandhi read *Unto this Last*. It was his first introduction to Ruskin's writings and he tells us in his autobiography that he immediately determined to change his way of life in the light of its teaching. He had recently been appointed editor of the newly-formed journal *Indian Opinion* and he decided to move its offices to a country estate near Durban, where the staff could work on the farm, attending to the press in their spare time. Others were persuaded to join the community, the land was parcelled out and each man built for himself a corrugated iron hut and worked for a basic wage. This was the beginning of the Phoenix settlement. Gandhi dictated his autobiography to a fellow political prisoner during his imprisonment in 1922–4.

392 M. K. GANDHI. *Ruskin: Unto this Last: A Paraphrase*. Translated from the Gujarati by Valji Govindji Desai. 19
1st ed. Ahmedabad (Navajivan)
Mr Hugh Shaw

Gandhi translated *Unto this Last* into Gujarati under the title of *Sarvodaya* while he was still in South Africa. It was translated into English after his return to India in 1915.

393 MARCEL PROUST (1871–1922). Letter to Marie Nordlinger. January 1900
Bibliothèque nationale, Paris

Proust met his friend Marie Nordlinger, then an art student, in Paris in 1900. By that time he had read all of Ruskin's work that had been translated into French and two years later he told her that he had started work on 'Ruskin and certain cathedrals'. He seems to have embarked, although he knew little English, on the translation of the *Bible of Amiens* (see No. 394) in December 1899. Ruskin died in the following January and Proust immediately wrote to Marie of his grief, consoling himself with the thought that 'when I see how . . . this man lives and how much more I admire, try to understand and obey him than many of those still living, I know how small a thing death is'. In the following May she was helping him to correct the first draft of the translation in Venice and he was still at work on it in 1902 (see M. Nordlinger-Riefstahl, 'Proust and Ruskin' in *Marcel Proust and his Time*, cat. of an exhibition at Wildenstein Gallery, London, 1955, pp. 57–63). Proust also translated *Sesame and Lilies* (1906) and wrote several articles on Ruskin's work, notably in *Figaro*, 13 February 1900 (*'Pélérinages Ruskiniens en France'*), and *Gazette des Beaux-Arts*, 1 April 1900. His letters to Marie Nordlinger were published in 1942 (*Lettres à une amie, recueil de quarante-et-une lettres inédites adressées à Marie Nordlinger*, 1899–1908, Manchester (Editions du Calame)).

394 MARCEL PROUST. *La Bible d'Amiens*. Manuscript of preface (fragment). 1904
Bibliothèque nationale, Paris

Ruskin's *Bible of Amiens* (1880) was intended to be the first of a series, 'Sketches of the History of Christendom for Boys and Girls who have been held at its Fonts'. He wrote a few chapters for the later parts but these were not published. Proust's translation was published with the preface and notes in 1904 (*Mercure de France*). See note to previous entry.

395 Illuminated Address presented to Ruskin on his 80th birthday. 1899
Designed and illuminated on vellum by A. Pilley of Sheffield; bound gilt vellum by Doves Bindery
Education Trust, Bembridge School

The Address is inscribed to 'Our dear Master and Friend' and was signed by members of the St. George's Guilds and other Societies, as well as by representatives of the National Collections and the University of Oxford. It contains the proposal that Holman Hunt should paint Ruskin's portrait, but this proved to be impracticable. Among the less eminent signatories, all of them now defunct, were the Ruskin 'Societies of the Rose' of Birmingham, Glasgow, Liverpool and Paisley, the Ruskin Linen Industry, Keswick, and the National Society for Checking the Abuses of Public Advertising.

SUMMARY INDEX

Ashbee, C. R.: 388–90
Gandhi, M. K.: 391–2
Hopkins, G. M.: 384
Mackmurdo, H. A.: 385
Proust, M.: 393–4
Ruskin Societies, etc.: 395
Shaw, G. B.: 386
Wilde, O.: 387

Index to lenders

Abbey, Major J. R.: 174
Acland, Sir William: 29
Ahern, Mrs: 222
Angeli, Mrs Helen Rossetti: 241, 249
Ashbee, Miss Felicity: 388, 390

Bembridge: see Education Trust
Birkenhead, Countess of: 20, 309
Birmingham, City Museum and Art Gallery: 13, 243, 262
Blackburn, Museums and Art Galleries: 116
Brandolini D'Adda, Count Brando: 171
Brantwood: see Education Trust
Bunney, Mr Michael J. H.: 172, 365
Burt, Mrs Elisabeth: 280

Cambridge, Fitzwilliam Museum: 121, 179, 223, 257–8
Cambridge (Mass.): Fogg Art Museum: 134, 150
  Harvard College Library: 135, 340–2
Cincinnati Art Museum: 103
Clark, Sir Kenneth: 194, 246, 255–6, 294
Cleveland Museum of Art, Ohio: 104
Compton, Watts Gallery: 233–4, 360–1
Coniston, Ruskin Museum: 2, 7, 9, 22, 36, 47–8, 50–1, 53–4, 56, 59, 60, 62, 65, 67, 74, 77–8, 141, 154, 159, 168–9, 186, 205, 210–11, 235, 329, 349, 356, 370
Cooper, Sir William H.: 259
Croydon Public Libraries: 14

Davison, Miss Elizabeth: 46
Dennis, Mrs: 245, 247–8

Edinburgh, National Library of Scotland: 335
Education Trust, Bembridge School: 1, 4, 6, 11, 12, 18, 28, 32, 39–43, 58, 63, 66, 85, 88, 93, 105–6, 108, 112, 119–20, 125, 132, 136, 139, 144–6, 153, 156–8, 163–7, 170, 180, 185, 189, 195, 198, 204, 206, 208, 214, 216, 218–19, 250, 253, 264, 272–3, 282, 286–7, 289, 292, 297, 301, 308, 330, 334, 337–8, 344–7, 350, 354, 355, 364, 368, 386, 395
  Brantwood: 10, 12, 23, 25, 27, 35, 52, 68, 81, 143, 148–9, 213, 224, 226, 232, 252, 285, 313, 355

Fogg Art Museum: see Cambridge (Mass.)

Glasgow, University of: 265, 267
Gnosspelius, Miss: 15, 220
Gordon, Mr Luis: 5, 8
Graham, Mr Edgar W.: 227
Guild of St. George: 86–7, 92, 123–4, 128, 147, 152, 178, 182–3, 270, 284, 300, 351–3, 362–3, 372–3, 377–83

Harvard University: see Cambridge (Mass.)
Henderson, Mrs Joan: 283

James, Admiral Sir William: 239

Kendal, Abbot Hall Art Gallery: 133

Lewis, Mrs: 389
Liverpool, Walker Art Gallery: 111
London: Agnew, Thos. & Sons Ltd.: 76
  Architectural Press Ltd.: 193
  British Museum: 80, 91, 94, 96, 98, 109, 113–15, 137, 177, 196, 242, 288, 314–15, 319, 348, 387, 391
  British Museum (Natural History): 69, 72
  Camberwell Borough Council: 33, 49, 181
  Courtauld Institute of Art: 117, 140, 369
  Geological Survey & Museum: 73
  Maas Gallery: 75, 83, 138, 160–1, 367
  National Gallery: 266
  National Portrait Gallery: 89, 231, 237, 251
  Royal College of Surgeons of England: 343
  St. Marylebone Public Libraries Committee: 332–3
  Tate Gallery: 238, 244
  Victoria and Albert Museum: 79, 99, 173, 225, 228, 295, 358
  Whitelands College: 84, 269, 299
  William Morris Gallery: 155, 385
  Working Men's College: 151, 212

Manchester: City Art Galleries: 184
  University of, Whitworth Art Gallery: 229
Millais, Sir Ralph: 277
Millais, Mr Raoul: 275
Morgan Library, Pierpont: see New York
Murray, Mr P. A. M.: 97

National Trust: 263, 276, 316–18, 320–3, 325–8
Nettlefold, Mr Frederick: 101, 261
New Haven (Conn.), Yale University, Beinecke Library: 44, 57, 95, 215, 278, 290–1, 324
New York, Pierpont Morgan Library: 30–1, 34, 45, 82, 102, 122, 129, 240, 271, 279, 281, 293, 303–6, 331, 336, 375

Oxford: Ashmolean Museum: 100, 110, 130, 142, 188, 197, 199–202, 207, 254, 268, 274, 366, 371, 374, 376

  Bodleian Library: 187, 190–2, 310–11
  Campion Hall: 384
  Keble College: 236
  Ruskin School of Drawing: 37, 175–6

Paris, Bibliothèque nationale: 393–4
Parish, Mrs Francis W.: 296, 298
Port Sunlight, Lever Art Gallery: 107
Princeton University Library: 64, 209
Prynne, Mrs John Basset: 131, 302, 307

Ruskin Museum: see Coniston
Russell, Sir Arthur: 70–1, 90

Severn, Lady: 19
Shaw, Mr Hugh: 392
Sheffield, City Art Galleries: 230, 260
St. George, Guild of: see Guild
Sunderland Art Gallery: 217
Surtees, Mrs Virginia: 55

Tennyson, Lord: 339
Turner, Mr C. W. Mallord: 118, 126–7, 162

Unwin, Sir Stanley: 38

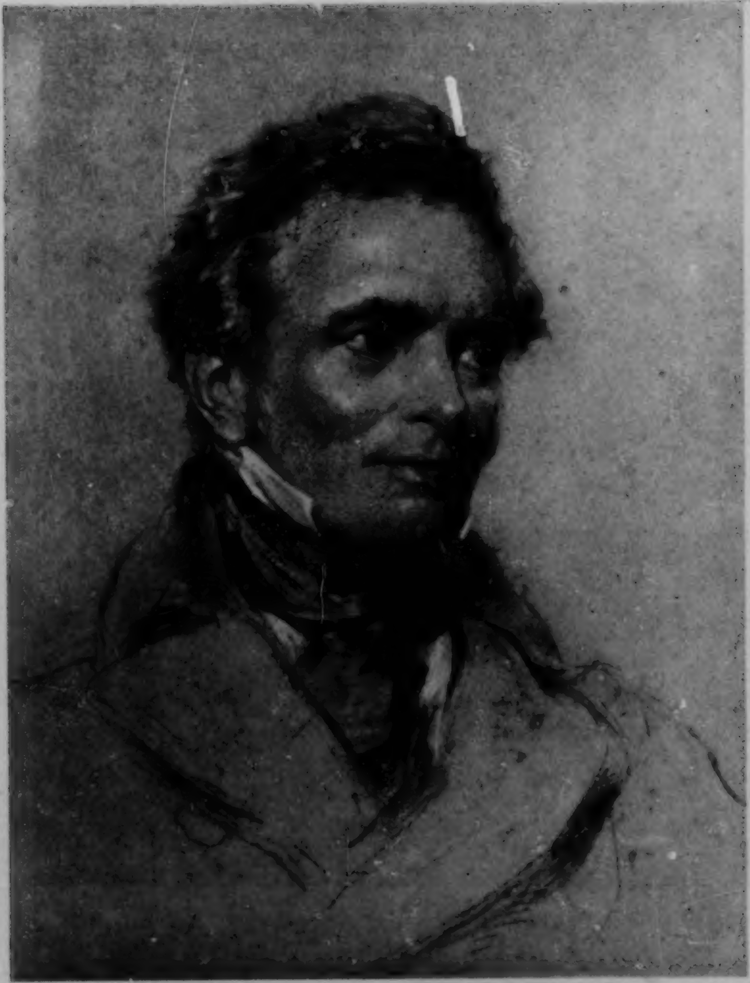
Viljoen, Dr Helen Gill: 3, 24, 26, 61

Watts Gallery: see Compton
Wellesley (Mass.), Wellesley College: 17
Whitelands: see London
William Morris Gallery: see London

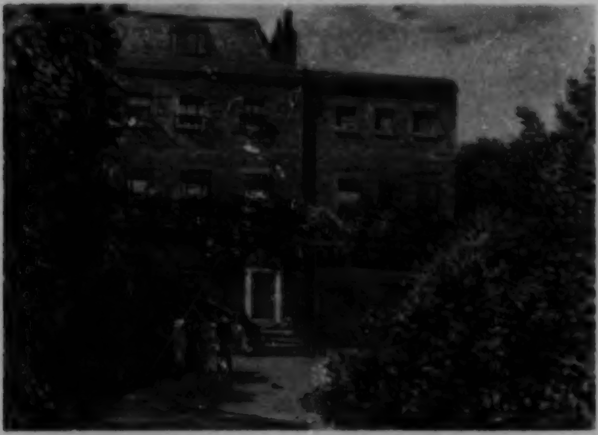
Yale University: see New Haven

Zorzi, Count Alvise: 357, 359

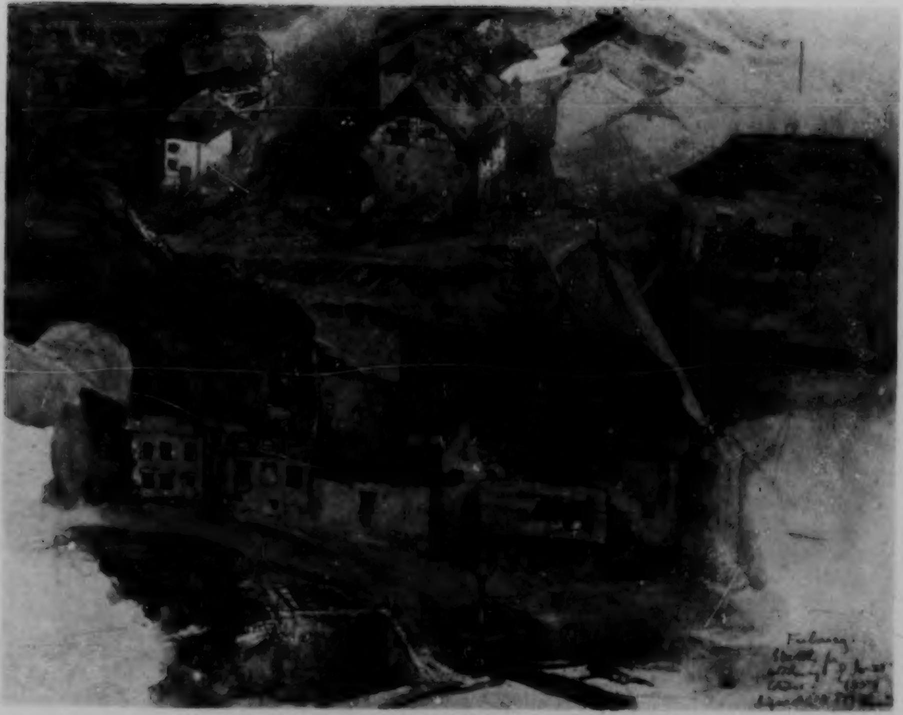
Printed in Great Britain by the Shenval Press
London, Hertford and Harlow



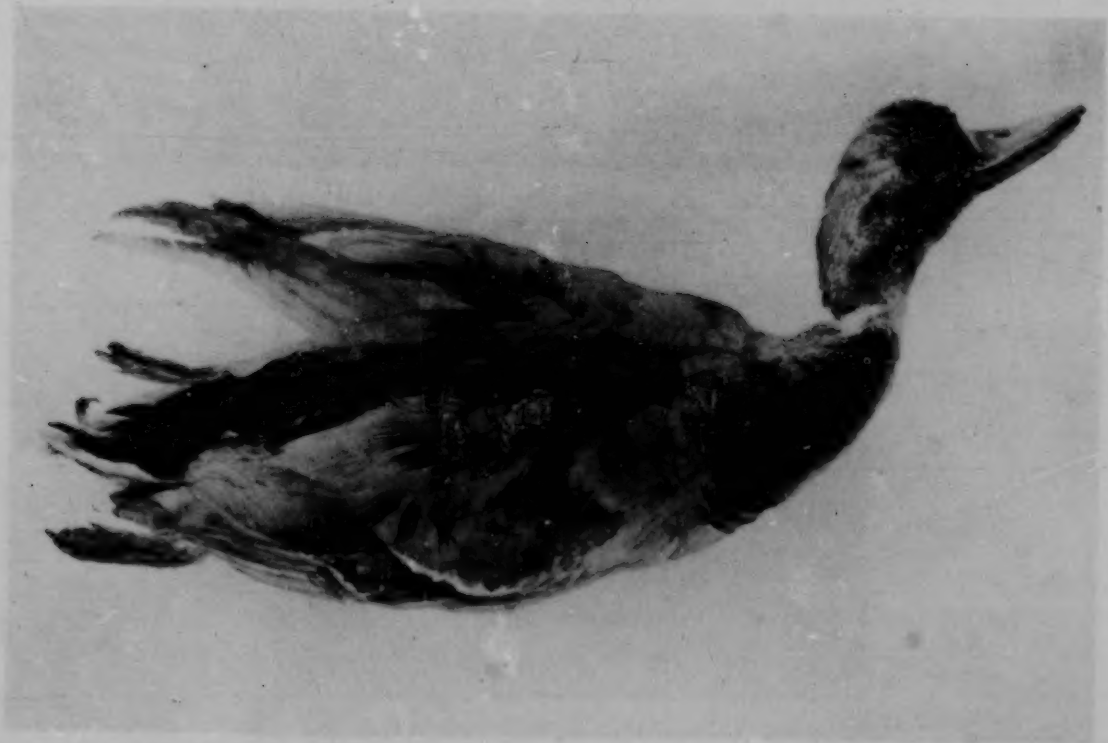
1. George Richmond. John James Ruskin, 1848. Chalk, 21 x 15½ (No. 1)
Education Trust, Bembridge School



2. Arthur Severn. 28 Herne Hill, 1883. Water-colour, 4½ x 6⅜ (No. 22). *Ruskin Museum, Coniston*



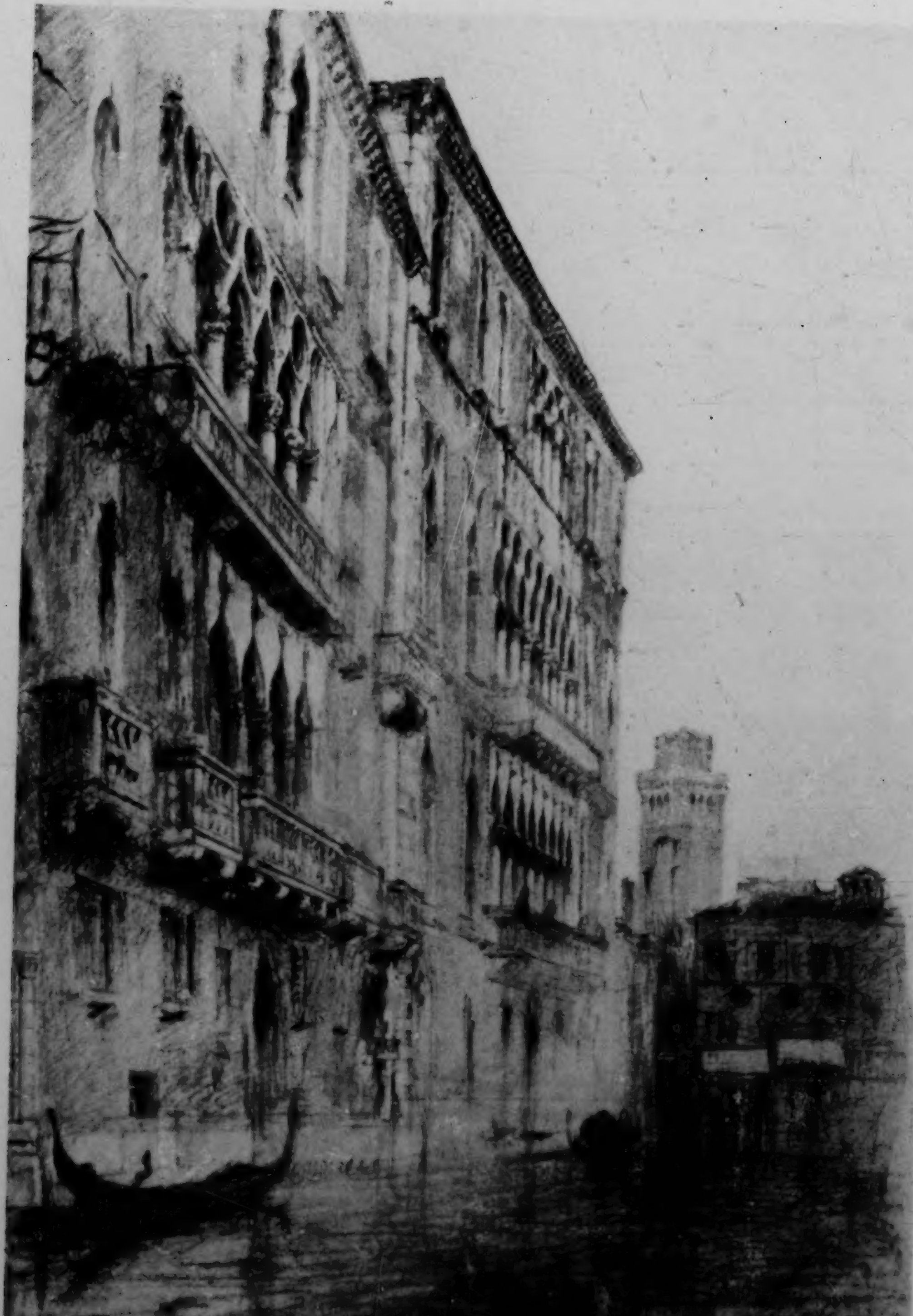
3. John Ruskin. Fribourg, 1859. Water-colour and pen and ink, 8⅞ x 11⅜ (No. 137)
Trustees of the British Museum



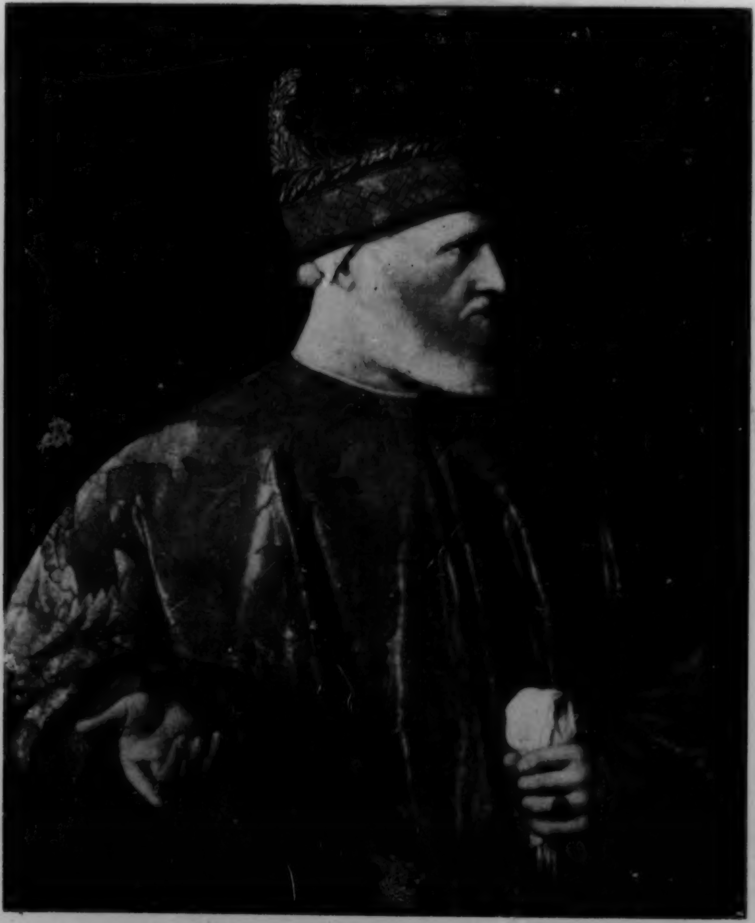
4. John Ruskin. Wild duck, 1867. Water-colour, 13 x 21 (No. 30) *Trustees of the British Museum*

5. J. M. W. Turner. Coblentz, 1842. Water-colour, 11 $\frac{15}{16}$ x 18$\frac{3}{8}$ (No. 103) *Cincinnati Art Museum*

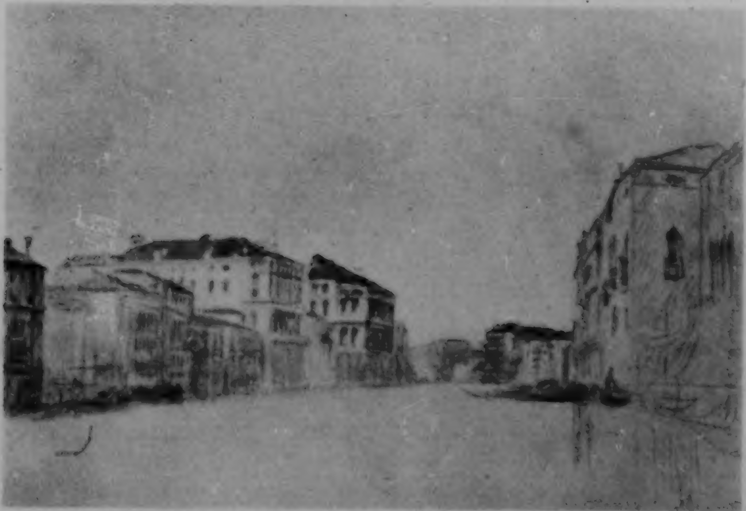
6. Ruskin's bedroom at Brantwood, *c.* 1900. Photograph (No. 25) *Education Trust, Brantwood*



7. John Ruskin. Casa Foscari and the Frari, 1876. Pencil and wash, 19¾ x 12⅞ (No. 171)
Count Brando Brandolini D'Adda



8. Vincenzo Catena. The Doge Andrea Gritti, 1523–31. Oil on canvas, 38½ x 31¼ (No. 266) *Trustees of the National Gallery*



9. John Ruskin. Venice: The Grand Canal. Pencil, 12⅝ x 18½ (No. 170) *Education Trust, Bembridge School*

CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

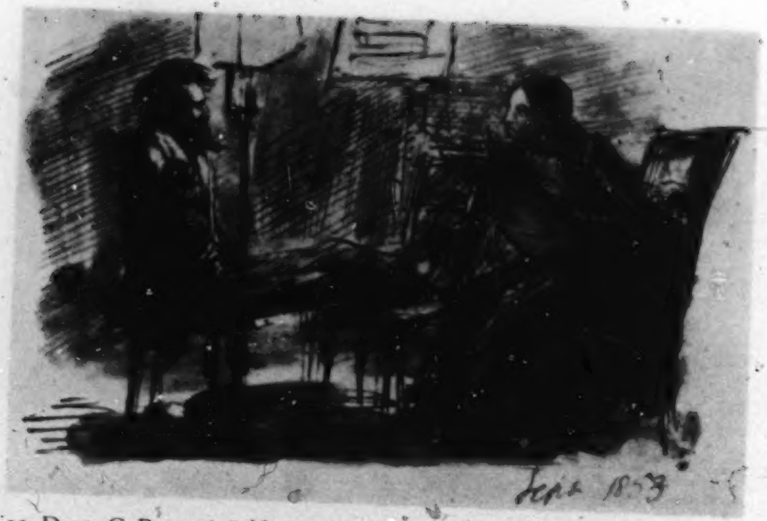
Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers

Serial numbers: Each title is given a seven-figure serial number in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

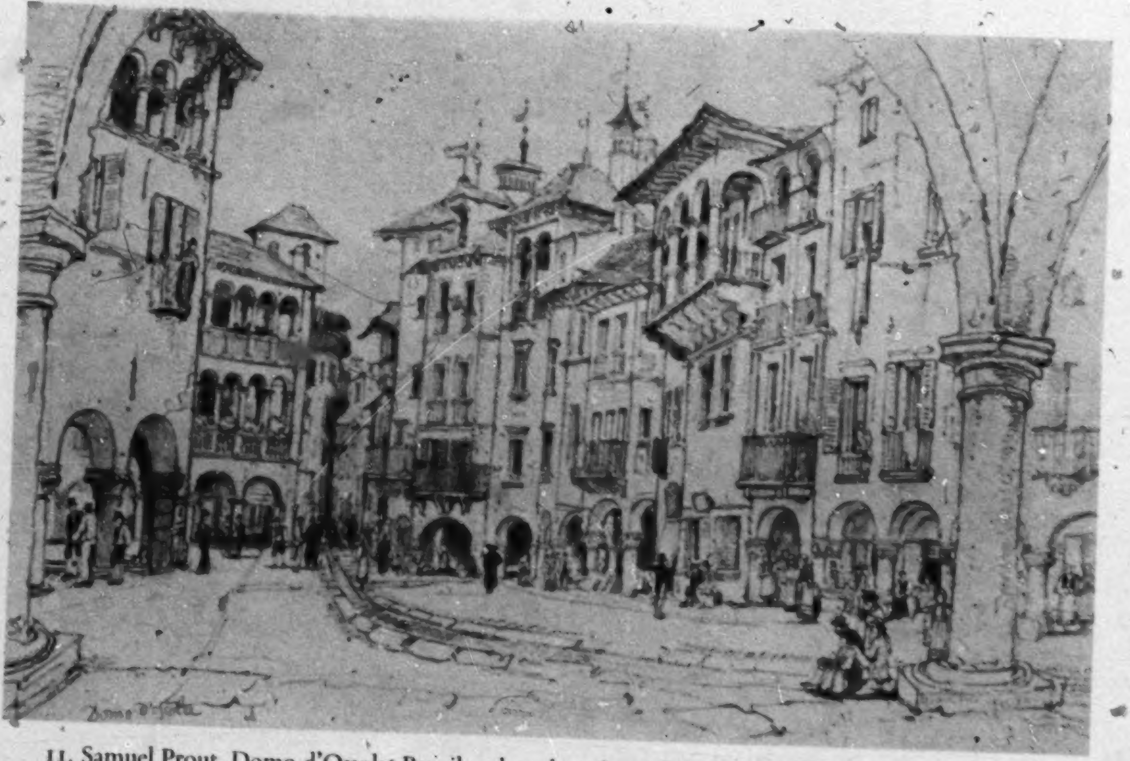
Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd, 1975

Technical data:

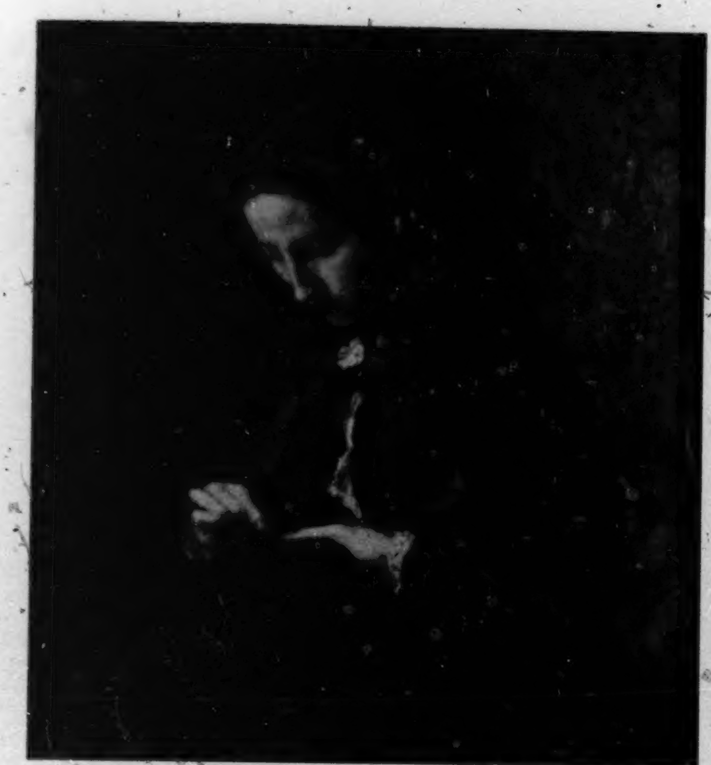
Producing laboratory: Micromedia Ltd, Kidlington, Oxford.



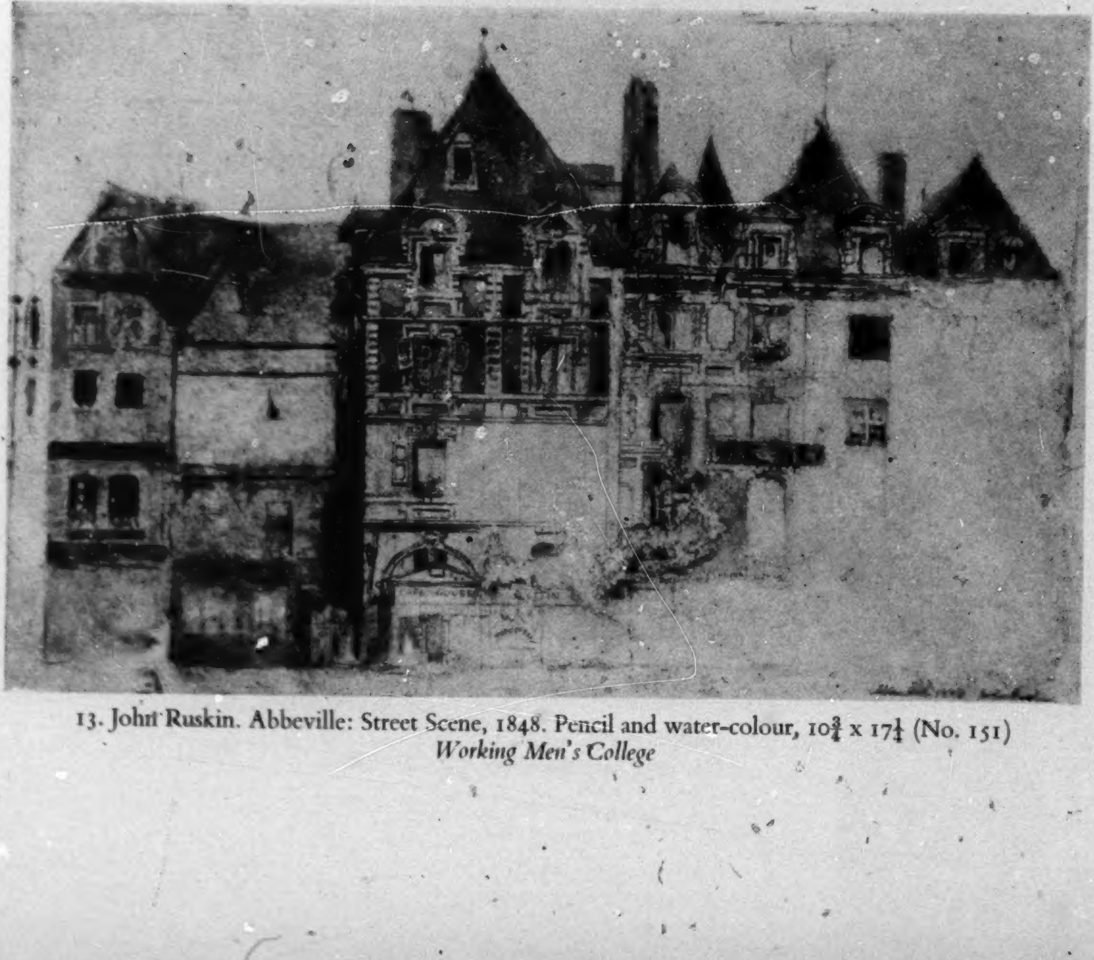
10. Dante G. Rossetti, Self-portrait sketch, sitting to Elizabeth Siddal, 1853. Pen and ink, 4¾ x 6 [illegible]/16 (No. 243) *City Museum and Art Gallery, Birmingham*



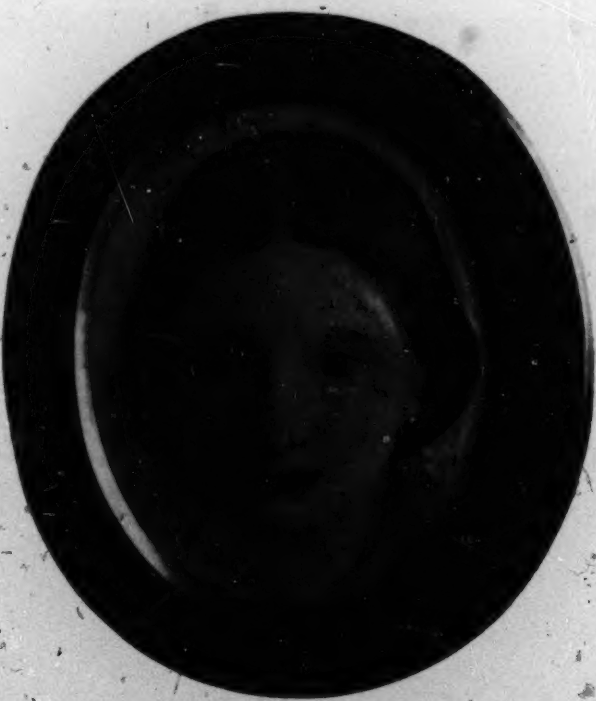
11. Samuel Prout. Domo d'Ossola: Pencil and wash, 10¼ x 14⅜ (No. 226) *Education Trust, Brantwood*



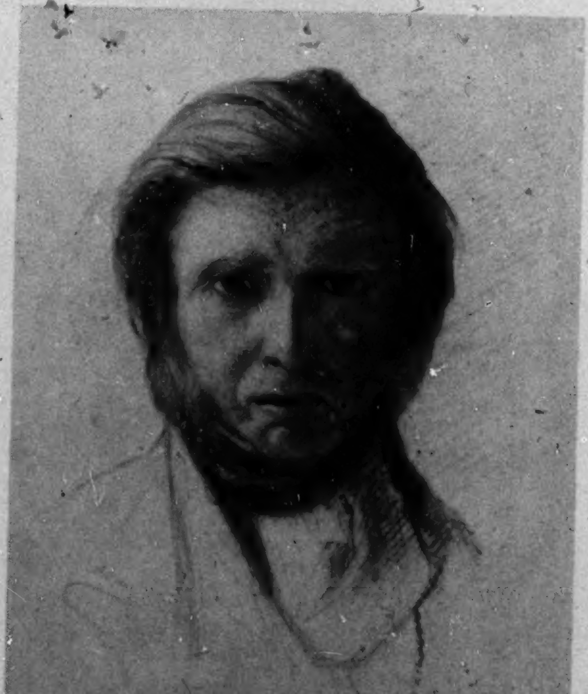
12. John Everett Millais. The Foxglove, 1853. Oil on millboard, 9½ x 8⅜ (No. 276) *National Trust*



13. John Ruskin. Abbeville: Street Scene, 1848. Pencil and water-colour, 10¾ x 17¼ (No. 151) *Working Men's College*



14. John Ruskin. Rose La Touche, 1872. Water-colour, 2¼ × 1⅞ (No. 284) *Guild of St. George*



15. John Ruskin. Self-portrait, 1873–4. Pencil, 10 x 8 (No. 35) *Education Trust, Brantwood*

Ruskin and his Circle

Corrigenda

P. 3, line 41	Read: 'later this year' for 'in 1965'
4 ,, 21	'Elisabeth' for 'Elizabeth'
7 ,, 4	'in' for 'or'
10 ,, 21	'1885–9' for '1886–9'
,, 16 (right)	'Contained 25 drawings exhibited' for 'Virtually the same as'
12 ,, 35	Insert: 'references are not exhaustive;'
No. 7 ,, 3	Size should read: '3½ × 2½ (oval)'
8 ,, 4	'Ruskin' for 'Rusken'
26 ,, 5	Size should read: '4⅝ × 6⅛'
29 ,, 3	'1854' for '1853'
,, 26	'coming' for 'comming'
57 ,, 10	'closing' for 'opening'
67 ,, 4	'at' for 'of'
71 ,, 1	'Seven' for 'Ten'
73 ,, 4	First sentence should read: 'Ruskin bought this specimen for £30 and described it in *Fors*, Letter IV'
Nos. 97, 109, 113–15, line 2	Substitute oblique for hyphen in dates of works
P. 34, line 25	'Works' for 'words'
No. 147 ,, 5	'CORETO' for 'CORETTO'
155 ,, 3	Insert: 'on separate sheets, cut to shape and laid down'
160 ,, 4	Insert before '9th': '*St Et.*^{ne} *Beauvais*'
170 ,, 4	Insert: 'Oxford (O.U.P.) and London (Milford), 1938,'
172 ,, 17	Delete last phrase
173 ,, 8	'Hours' for 'House'
177 ,, 14	After '1926–30' insert: ', 228'
179 ,, 13	Before 'No.' insert: 'I,'
180 ,, 1	'Group' for 'Frame'